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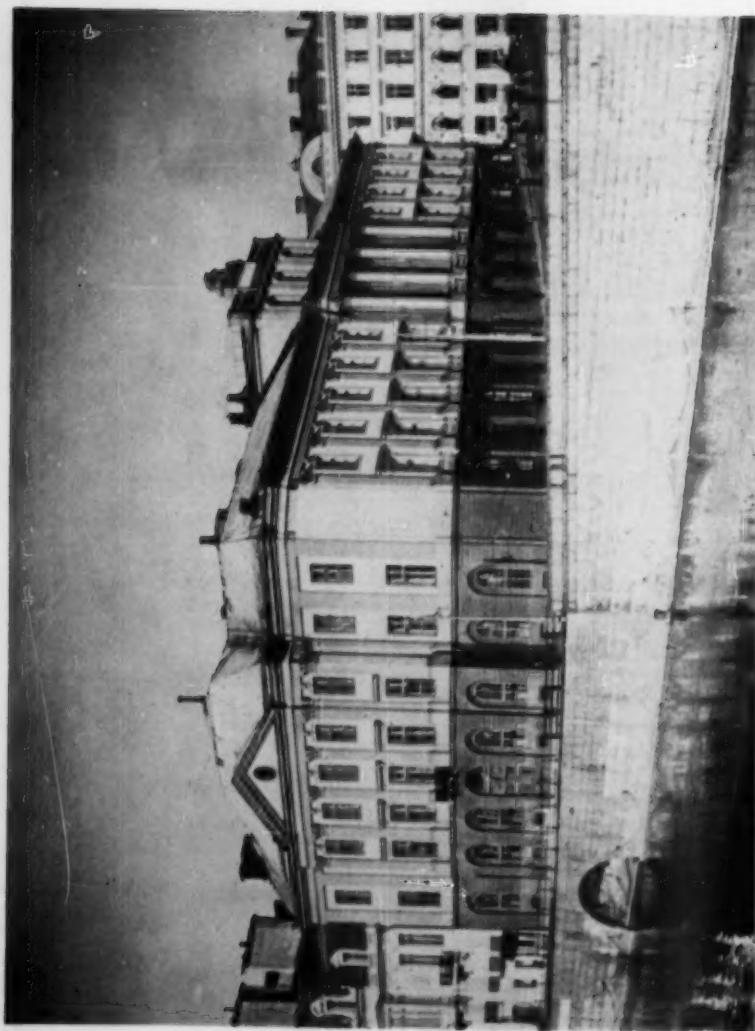
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THE DEBATE ON SWEDEN'S FOREIGN POLICY

BY HERBERT TINGSTEN

SINCE 1814 Sweden has not taken part in any war, nor has the Swedish Government in all that time entered into any alliances. Those are two fundamental facts that everyone must realize before attempting to understand the debate on Swedish foreign policy. Only on some few occasions has the possibility of war or abandoning neutrality been discussed. That was the case during the Crimean War, when leading men in Sweden were disposed to make an alliance with England and France, in the hope of getting Finland back from Russia. But the Crimean War ended before these plans ripened. Again, when Prussia and Austria invaded Denmark in 1864 there was widespread sentiment in Sweden, growing out of "Scandinavian" propaganda and earlier half-promises, for intervention on the side of Denmark. But the Government regarded such an action as futile and hazardous. Then, in 1905, when Norway dissolved its union with Sweden, there was talk of the possibility of Sweden taking up arms, but by-and-large the Swedes thought a union enforced by arms hardly worth while, and, besides, the great powers, England especially, would hardly have permitted such a war.

During the First World War Sweden maintained her neutrality, often in spite of considerable difficulties; aristocratic and conservative groups were friendly to Germany, and in limited circles there was propaganda for "Activism," a so-called "brave front" on the German side. The sympathy of the liberal parties, however, was in favor of the Allies, and these parties turned energetically against all thoughts of any policy advantageous to Germany. After this war, when the people of the Åland Islands wished to unite again with Sweden, a quarrel arose between Sweden and Finland, which for some time threatened to grow to critical proportions; however, in 1921, the

problem was settled by the League of Nations in favor of Finland, and Sweden acquiesced in this solution.

During the last World War, under stern pressure, the Swedish Government made certain concessions to Germany (particularly the transit of a division of German soldiers from Norway across Sweden to Finland in the summer of 1941), but the overwhelming popular feeling of the Swedish people was anti-Nazi, and there was no sign of a systematic policy of concessions; sympathy for Sweden's Scandinavian neighbors was great, but there was no wish to jeopardize the country's neutrality.

The reasons for Sweden's long peace-and-neutrality politics have often been discussed, and here and there, especially in foreign countries, people have seen in this policy a very peculiar Swedish fondness for peace. This point of view, however, cannot be assigned any significance. No doubt the Swedish Government and the Swedish people (like most governments and peoples) have been anxious for the preservation of peace, but the main thing is that Sweden, because of its geographical position, its homogeneous population, and its lack of grandiose nationalistic aspirations has enjoyed unusually favorable conditions for keeping out of international conflicts. Even if one Swede or another may boast that in 1905 there was no war with Norway and in 1920 none with Finland, all thoughtful critics realize that warlike actions in both cases would have been meaningless and criminal and that, therefore, to have avoided them cannot be considered proof of any great wisdom or high morality. The peace-and-neutrality policy has without doubt had its influence on the attitude of the Swedish people, partly because this policy seems sanctified by tradition, and partly because the actual fear of Sweden's being stricken by war or occupation has become rather remote and unreal.

After the Second World War the Swedes, without any dissent, joined the United Nations. No criticism of this decision, like that proffered by the conservatives against joining the League of Nations in 1920, appeared in 1946. In the beginning, the Swedes, just as other peoples, entertained expectations that the creation of U.N. would inaugurate a period of relaxation and international understanding. Just as in other lands, many Swedes believed that the communists would prove themselves to be loyal citizens and that Russia, without too great friction, would cooperate in a policy of compromise. There appeared, therefore, a strong tendency toward a kind of spiritual neutrality which hesitated to take a stand for or against the differences dividing East and West. Even after these differences became obvious, it was customary, especially in Sweden's largest party, the Social Democrats, to speak about Sweden as a "bridge" or a mediator between East and West.

This spiritual neutrality has gradually faded. Russian policy and the Swedish communists' total subservience to it have led all the democratic parties to proclaim strongly their ideological friendship with the western democracies and to condemn the expansionist politics of the eastern bloc. The Russian coup in Czechoslovakia was the turning point. This changed attitude is evidenced by Sweden's acceptance of the Marshall Plan, by its joining the Council of Europe, and also by its support in principle of the U.N. action in Korea. The Swedish Communist Party in the last election won only six to seven per cent of the votes.

Sweden has not, in the meantime, given up its neutrality policy; it has not adhered to the Atlantic Pact, and the Swedish Government has, time and again, in recent years in various ways indicated its opposition to any binding agreements. Since the spring of 1948 a rather lively debate has gone on about this policy, not only anent specific foreign relations problems but also concerning an eventual reorientation and close cooperation with the West, in the shape of joining the Atlantic Pact or in some other way—or continued neutrality!

In what follows I shall deal with this debate in greater detail.

In the spring of 1948 the Swedish Government proposed to Denmark and Norway that the three countries discuss a possible Scandinavian defense alliance. Conferences took place in the spring of 1948 and continued into 1949. Following the meetings of the delegates in Copenhagen and in Oslo in the spring of 1949 it became apparent that an agreement could not be reached. About some of the details there is still much uncertainty. It is certain only that Sweden worked for a Scandinavian alliance that in no way should be tied up with the alliance of the western powers which was then in process of formation; Norway and Denmark, on the other hand, desired such a tie in some form. After the negotiations were broken off, Denmark and Norway joined the Atlantic Pact, whereas Sweden remained outside and subsequently proclaimed its "freedom from alliances." That is the expression which the supporters of official policy as a rule employ instead of "neutrality."

Any uniform and thoroughly thought-out justification for this prevailing political line can hardly be pointed out, although certain chief reasons may be said to be subscribed to by the majority of its followers. They assert that Sweden's freedom from alliances is consistent with the land's traditional foreign policy and has a firm root in public opinion. If Sweden does not enter into any alliance there is a prospect, however small, that it can keep outside a world war, whereas joining the Atlantic Pact would mean that Sweden must take part in a possible war. It is assumed to be unlikely or even unbelievable that Sweden alone should be attacked. Should this happen,

they say, the western powers would come to Sweden's aid, whether or not an alliance existed, as this would be to the interest of those powers. Joining the Atlantic Pact would not only lead to Sweden's being dragged into an eventual war but could also result in Sweden's being the first object of attack for the Russian aggression. This point of view is supported by weighty considerations of a more general nature, and forcefully presented by Mr. Östen Undén, the Swedish Minister of Foreign Affairs: it would be dangerous for the peace of the world if all states were to join separate blocs; it might indeed be advantageous for the world if some nations remained outside the blocs and thereby limited the area of friction.—Especially earlier, when Western European defense was still very weak, there was presented from time to time a pessimistic variant of this neutrality argument; it was said that the western powers could not help the small nations if attacked and that any help they might offer would come too late to prevent an occupation of long duration.

Of great, perhaps decisive, weight is the Finnish argument; this was of special significance at the time the Atlantic Pact was being established and Sweden decided not to participate. This argument stresses the fear that Swedish admission to the Atlantic Pact would lead to Russian occupation of Finland or, in any case, to a much more severe Russian policy towards that country. And, on the other hand, Sweden's position outside the Atlantic Pact, they say, is a kind of guarantee that the Soviet Union will not go to extremes against Finland. This argument has been made in the Parliament and in the press, but chiefly it is the point of view that one most often hears expressed man to man. Would it not be a catastrophe if Sweden, by giving up its neutrality should stir up a Russian attack on Finland? Behind this question lies not only a genuine affection for Finland and sympathy for its independence but also the thought that Sweden's own defense would be made difficult should Finland come into Russia's hands even before the outbreak of a war.

It should be emphasized that these neutralist or, as critics often say, "isolationist" motives are, on the whole, very little influenced by defeatism. One proceeds from the assumption—repeated many times by party leaders in parliament—that Sweden will defend itself against any attack, and, in reality, one naturally thinks only of an attack by the U.S.S.R. All democratic parties agree that a strong defense must be provided, and actually this defense is incomparably stronger today than ever before in time of peace. In parentheses it can be added that the importation of much military materiel from the West is alleged to be evidence that Sweden can get real help from abroad even if it holds to its neutrality. It is also of great moment that supporters of neutrality as a rule emphasize that Sweden ideologically belongs to the West and that they more or less clearly intimate that a war *against* the West is

under no conditions thinkable. The communists naturally follow quite another line, as do adherents to "the third point of view," a group chiefly of social-democratic intellectuals who are still inclined to regard East and West to be of equal worth and reject the thought of political entanglements of any sort.

After the Atlantic Pact was firmly established and had brought about a strengthening of American and European defense, the motives for the Swedish avoidance of alliances were to a certain degree modified. It is said that the Atlantic Pact provides protection also for Sweden; on the other hand, many feel that the Pact gives the United States altogether too great an influence in Western Europe and places too heavy a load on the smaller member nations. Many who favor freedom from alliances on Sweden's part are eager advocates of a German rearmament in cooperation with the western powers; but Swedish social-democracy, like the German, is, on the whole, opposed to the Bonn Government's pronounced western orientation.

Those who work for Swedish adherence to the Atlantic Pact emphasize in the first place that harmony and cooperation among the democracies are a prerequisite for restraining Russian aggression. If a common defense of sufficient strength comes into being a Russian onslaught becomes hopeless, and one can then be confident of peace. In order that the free world may become strong enough all democratic nations must participate. But Sweden's own special interests also demand that the country become a member of NATO: there is the danger that Sweden may become the isolated object of a Russian attack as long as it does not have guarantees of help from the West. The danger of war will not be increased by joining the Pact, they say further, as it is impossible that Sweden, with its exposed position and the fact that Denmark and Norway belong to the Atlantic Pact, can remain neutral in case of a new world war. Only if Sweden joins the Pact can effective help from the West be planned and prepared. If such help is not prepared one must fear that just on this account it will fail to arrive as it cannot be delivered soon enough and in a sufficiently effective way.

The official announcements that come from the military do not, of course, go into the problems of foreign policy. Critics of neutrality, however, find in such statements strong support for their position. In the report of the Swedish Commander-in-Chief of October 1954 it is stated that in a future world war Sweden will in all likelihood be a battleground. It even maintains that the avoidance of alliances can bring with it the risk of Sweden being the first country to be attacked, since this "freedom from alliances" can "in certain respects make it advantageous for an aggressor to begin hostilities—in the Scandinavian area of operations—with an attack on our land." Furthermore, the report suggests that Sweden obtain tactical atomic weapons, but it

says that warding off an air attack is not conceivable with the forces that are or that can be placed at the disposition of Swedish military authorities. The Commander-in-Chief declared also that an attack on Sweden will inevitably lead to occupation of certain parts of the country and that under no conditions is defense in the long run possible without help from abroad. All these factors, as emphasized by the opponents of Government policy, point in the direction of attachment to the West; by providing for help beforehand Sweden would be in a wholly different and far more favorable position.

These viewpoints are supplemented with the assertion that Sweden can never be neutral in the sense that it is ready to wage war against any power group whatsoever. Sweden simply cannot come in on the side of the Soviet Union in a future world war, because a Russian victory would mean—and that the Swedes know—that their independence and their democratic way of life, yes, all Swedish national culture, would forever be destroyed. The Russians, too, know this very well, and therefore it is likely that the Swedish "freedom from alliances" does not appreciably influence the thinking of the Soviet leaders; Russia is quite prepared to regard Sweden as an opponent in case war breaks out. On these grounds alone the Finnish argument may be rejected. And it is advanced further against this argument that Sweden should not neglect necessary military preparations (including cooperation with the West) in the vague hope that such a neglect could be to the advantage of Finland in her relations with Russia. Lastly, it is maintained that it is on the whole unlikely that Russia would dare to occupy Finland without at the same time being prepared for a general war; on the other hand, it is conceivable that Sweden, by being a member of the Atlantic Pact, could persuade the western powers to place Finland too under their protection.

Critics of the Swedish official position add that Sweden in case of a world war, into which in all probability it would not be drawn at once, could find itself in an utterly difficult situation. Russia would in such a case attack Norway and Denmark, and one must count on Denmark and northern Norway being occupied immediately. In order to conquer all of Norway the Russians would have to send troops across Sweden, and Sweden would probably be asked to permit this transport. The basis for a successful defense of Sweden would in that case be still worse than if Sweden from the beginning had taken part in the war; that the Swedish Government should permit the transit of Russian troops is, they say, inconceivable.

Supporters of a western alliance maintain that Sweden even without joining the Atlantic Pact—which would be the right thing—can still do much to improve its own and Scandinavia's defense. There has been talk of military planning in conjunction with Norway and Denmark. That the Swedish Government began negotiations with Norway about better com-

munications between Sweden and the Norwegian city of Trondheim (chiefly for the transport of oil and gasoline) is one of the few measures with which the NATO supporters are satisfied.

In the Riksdag the neutrality policy is generally accepted. Support without reservations has come from the two parties who since the autumn of 1951 have formed the coalition Government, the Social Democrats and the Agrarians. The Conservative Party and the Liberals have the same point of view, but these parties have criticized the Government for a too doctrinaire policy in certain questions. Only a few members of parliament, among them even a few Social Democrats, have expressed themselves in favor of joining the Atlantic Pact. In the press the criticism of the neutral policy and the demand for adherence to the Atlantic Pact are voiced especially by some of the newspapers which in principle support the Liberal Party, such as *Dagens Nyheter*, Sweden's biggest paper, and *Göteborgs Handels- och Sjöfartstidning*. An investigation of public opinion in the spring of 1949 indicated that almost every other Swede who had any opinion at all was in favor of joining the Atlantic Pact; in 1952 this group had gone down to one third, and since then no poll has been taken.

The opponents of the neutrality policy maintain that pronouncements by the Government and the Riksdag on this question do not give a true expression of public opinion, in so far as the strong minority in favor of working with the West is not very vocal in these two organs. This is because, people think, all parties are afraid of letting the differences of traditional internal politics slip into the background; the politicians fear that taking up the problems of foreign affairs will break up their organizations and create new and unforeseen dividing lines in Swedish party politics. With certainty it can be said that the party leaders avoid debate on foreign affairs and that they are content with an indifference which can be interpreted as concurrence; if the parties altered their policy it would not be difficult for them to win popular support for a new line.

In conclusion it must be admitted that perhaps even most of the Swedes interested in politics are but little concerned with these questions of foreign affairs. Any real trend away from the Swedish policy of neutrality cannot be traced, at least for the present. Only far-reaching changes in the international situation could possibly bring about a reversal of Sweden's official attitude and an association with the defense organization of the democracies.

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BERGÞÓRSHVÖLL SEEN FROM THE SOUTH—FAR BEYOND IT
PRÍHYRNINGUR RISES IN THE MIST

SAGASTEADS OF FIRE AND ICE

HLÍÐARENDI AND BERGÞÓRSHVÖLL

BY HEDIN BRONNER

Photographs by the Author

FAIR is the hillside," spoke Gunnar of *Njáls Saga*, as he gazed back toward the sloping farm-lands of Fljótshlíð. Down by the sea, on the south coast of Iceland, a vessel was waiting to carry him away to safety and to exile. But on the ride across the vast gray gravel-flats between Fljótshlíð and the shore, his horse had stumbled and thrown him, and he had fallen so that he faced his farm Hlíðarendi. "Fair is the hillside; never before has it looked so fair to me—pale fields and new-mown meadows. And I shall ride home again, and journey nowhere."

It is nearly a thousand years since Gunnar of Hlíðarendi turned back to face the vengeance of his enemies under the relentless code of the blood-feud, but the dramatic scene still haunts the imagination of every visitor to the spot. Fair indeed is the hillside that drew Gunnar back. Patches of field and meadow rise in pastel greens from the dark gravel delta—locally termed sands—left by the shifting branches of the Markarfljót and its sister streams. Farther inland the barren three-horned mountain Príhyrningur broods over the farm-lands. In the opposite direction the odd black shapes of the Westman Isles float shimmering above the sands—the sea around them not actually visible from this low vantage point, but often appearing to the eye as a thin strip of miraged water. Farther to the east stands the massive blue spread of the mountain Eyjafjöll, capped with snow and ice, cool and aloof, silent and majestic. And due east, at the inner wedge of the fan-shaped Markarfljót delta, hang the heavy arms of the glacier Mýrdalsjökull.



THE THREE-CORNERED MOUNTAIN ÞRÍHYRNINGUR BROODS OVER
THE SAGA-LAND OF FLJÓTSHLIÐ

From up at Hlíðarendi itself the view is even more impressive. The farm-site is located about half-way up the steep slope of Fljótshlíð, some hundred feet above the level of the sands, with not a tree or rock to obstruct the clean sweep of the scenery. One gets the exhilarating sensation of hovering above the landscape—of possessing it, somehow. The endless dark-gray sands are cut by many winding ribbons of light—the waters of Þverá, Áffall and Markarfljót, each with its many branches dividing and rejoining in a restless pattern. Straight ahead and sweeping away to the right lies the coast, thirteen miles distant. Those black specks silhouetted against the sea are farm buildings marking grassy oases on the flats; the spaces between them are ample and open and free. Out on the horizon lies the grotesque jumble of the Westman Isles, twenty to thirty miles away. But over to the left the sea and the coastline disappear behind the mighty backdrop of Eyjafjöll.

Hlíðarendi today is a neat little farm with modern white-painted buildings and a diminutive country church topped by a toy steeple. Near the foot of the slope an inconspicuous dirt road serves the few cars that ever disturb the scene. A few yards out on the sands—where Gunnar's cornfield must have been before the top-soil was washed away¹—a gravel causeway is taking shape to provide an improved course for the road.

The tenant of the farm is Helgi Erlendsson, a weather-beaten and stalwart-looking man in his sixties. He disclaims descent from any of the personalities mentioned in *Njáls Saga*, his family having held this land only since the time of his grandfather. But he good-naturedly points out that he has named

¹ P. E. Kristian Kálund. *Bidrag til en Historisk-Topografisk Beskrivelse af Island*. Copenhagen, Gyldendalske Boghandel, 1877. Vol. I, p. 246.



HLIÐARENDI SEEN FROM THE "SANDS"

his son Gunnar and his dog Sám—the latter of course after Gunnar's dog in the saga. Helgi displays willingness and a touch of pride in showing the place to visitors. In a meadow just a stone's throw uphill from the farm-buildings he points out two parallel rows of grass-covered boulders, or humps in the turf, demarcating the foundation of Gunnar's dwelling. A trace of eagerness comes into his voice, and he speaks in the clipped phrases of the saga as he makes the story of Gunnar's death move upon this natural scene.

Under cover of that little gully east of the meadow, along a lane bordering a trickling brook, Gunnar's enemies stole down from the brow of the hill. There is no trace remaining of the lane, but it must indeed have been located in the gully, the only feature that could have afforded a concealed approach from the direction of the rendezvous at Þríhyrningur. In the western bank there is a rocky hollow named Sámsból—the lair of Sám; it used to be a cave with a narrow entrance, but during an earthquake many years ago one side of the roof fell in, exposing the whole length of it, and the rocks that dropped can still be seen lying loose within. Sám was an intelligent and faithful dog, apparently vicious toward strangers, for the attackers had to force Gunnar's neighbor to accompany them and coax it away from the farm. According to the saga, Sám was lying on top the roof of one of the buildings, not in the lair that is supposed to have been his. He was readily coaxed to the lane, where the attackers were waiting; but as soon as he saw strangers he flew upon them, only to get a battle-axe in his skull. The Sám of today, however, is a little black-and-white shepherd dog that accompanies his master's narration of this episode with wagging tail and an ingratiating approach to the visitor.



THE SUPPOSED RUINS OF GUNNAR'S DWELLING AT HLIÐARENDI
Just beyond the standing figure is the ravine which is believed to have
afforded Gunnar's enemies cover for their approach to the farm.

The dying howl of the saga's Sám awakened Gunnar, and at the same time the attackers came out and approached the farmhouses. Gunnar then made his famous last stand, in the course of which his enemies had to pull the roof off his house in order to get at him. This they accomplished by running a series of doubled ropes from the ends of the rafters, attaching them to nearby boulders, and twisting with inserted sticks, tourniquet fashion. Helgi indicates one immense boulder partly imbedded in the soil off the northwest corner of the quadrangle, asserting that this probably was one of the anchorages used in this operation. On its far side this boulder is indeed of such shape that a looped rope would hold securely.

Icelandic scholars are not unanimous in their acceptance of the local tradition that fixes this rough and sloping quadrangle as the site of Gunnar's dwelling. Sample excavations made over sixty years ago yielded no conclusive evidence,² and it has been questioned whether any early settler in Iceland would have selected a particularly steep and difficult slope for the site of his dwelling, when just a few feet farther down there was an ideal spot on a roomy and level shelf, where indeed the houses of today are situated. This is a matter that may never be finally settled; every visitor will have to weigh the evidence for himself.

But whatever the precise location of Gunnar's dwelling, the general

² Sigurður Vigfusson. "Rannsóknir Sögustaðir," *Arbók hins Íslenska Fornleifafélags*, 1888-92. Reykjavík, Ísafoldarprentsmiðja H.F., 1892, pp. 35-62.



THE CHURCH AND FARM AT HLIÐARENÐI

Gunnar could look across the "Sands," with their many interlacing streams, and barely pick out Njál's farm Bergþórshvöll—on the horizon—too distant for the camera but located approximately in line with the steeple.

situation of the farm and the relationship of it to the surrounding countryside further the understanding of many episodes of the saga. One may wonder, for instance, how veritable armies of men and horses could have moved across the barren sides of Þríhyrningur without being discovered. But standing anywhere at Hlíðarenði one perceives that the mountain is entirely concealed from here by the long, low ridge of Fljótshlíð. Moreover, the apparent openness of Þríhyrningsháls, the great moorland that gently slopes up to the last rocky heights, is entirely deceptive. This is no mere lawn, to be traversed in a matter of minutes. It is marked by great undulations that form a series of gentle, almost unnoticeable ridges and depressions. Slogging on foot up the marshy wastes, one is continually disappointed to find the apparent top of the nearest ridge receding step by step, and one can see in a radius of scarcely a few hundred yards from any given spot. In addition, one episode of the saga mentions a woodland, and Þríhyrningsháls may therefore have been at least partially tree-clad at the time.

Looking out over the Markarfljót sands, Gunnar was able to see an elevated woodland which he and his friend Njál held in common near Eyjafjöll. The saga calls this place Rauðaskriður, but Helgi Erlendsson confidently raises a work-worn hand to point out Stóra Dímon, a precipitous grass-covered rock rising nearly 600 feet from the sands. That, he asserts, was Rauðaskriður, and the woods that once surrounded it and dressed its lower slopes disappeared long before modern times—succumbing no doubt

to the axe, to nibbling sheep, to floods and winds, and perhaps to volcanic ash-rains. Stóra Dímon does indeed appear to be the only feature today that fits into the picture woven through the narrative of the saga. It suits particularly well the conditions necessary for the episode in which Skarphéðin and the other sons of Njál went "up into" Rauðaskriður, on the west side of Markarfljót, to hide out and watch for the approach of their enemy Práin and his band.³ It was after they had swooped down to the attack that Skarphéðin made his famous leap across the ice-banked stream—a distance described in one manuscript of the saga as "tólf álna," or over 28 feet!⁴



INTERIOR OF THE CHURCH
AT HLÍÐARENDI

From Hlíðarendi a sharp and familiar eye can just barely make out three gentle crests of a low hill silhouetted against the sea, far out across the sands and slightly to the right. On the western crest appears a minute square with a slightly lower extension trailing off its western side—a farmhouse with small outhouses adjoining it. This is Bergþórshvöll, where the burning of Njál took place. The low profile is not to be mistaken, and even Gunnar, in whose time the buildings must have been lower still, could undoubtedly pick out his friend's farmstead from among the few other features in this clean landscape. Once down on the sands, however, he had to set his course by other landmarks until he had ridden well beyond the half-way mark, when Bergþórshvöll again would appear on the horizon.

Today the ride would take two or three hours, depending on the weather and the condition of the horses. (A self-respecting farmer now, like a chieftain in Gunnar's time, would not normally set off on a ride without one

³ *Íslendinga Sögur*. Reykjavík, Bókaverzlun Sigurðar Kristjánssonar, 1945, vol. X (*Njáls Saga*, Guðni Jónsson, ed.), p. 206.

⁴ Einar Ól. Sveinsson, ed. *Brennu-Njáls Saga*. Reykjavík, Hið Íslenska Fornritafélag, 1954, p. 234, note.



*"FAIR IS THE HILLSIDE"
HLÍÐARENDI AS IT LOOKS TODAY*

or more extra horses in tow.) The many interlacing streams that cut across the sands do not present a serious obstacle for the sure-footed little Icelandic ponies; in fact, they can easily be crossed on foot by any one wearing good boots, and over a certain course starting from a point three or four miles east of Hlíðarendi and running to the main road just south of Stóra Dímon, they can be safely forded by automobile. The reason is that the main course of Markarfljót has been confined in recent

times by the throwing up of an echeloned series of gravel dikes against floods. At the time of the saga, however, the entire delta must have been subject to shifting streams and frequent floods, and it is unlikely that Gunnar had a fixed route to Bergþórshvoll that he could follow at all times. It would probably be correct to say that the ride may have taken him less than three hours under ideal conditions, but it often must have taken him longer when sudden torrents forced him to seek new fording-places.

About midway between Hlíðarendi and Bergþórshvoll, the sands begin to show increasing areas of rough grass and finally yield to the great fertile plain known since ancient times as Landeyjar. This region tends to be marshy, but it is dotted with low, broad and widely separated hills, upon each of which stands a well-drained farm, its green infields brightly contrasting with the drab marsh-grass of the surrounding flatlands. It is upon such a hill—a picturesque triple-crested formation—that the site of Njál's farm Bergþórshvoll is to be found.

And once again the magic of the Icelandic landscape brings the saga to life. Here lay the doomed farm with its many low sod-roofed buildings. Here lived the great chieftain, surrounded by his loyal but unruly sons and by his great household of "in-laws," foster-children, farm-hands and thralls. Here he passed his many winters, growing in wisdom and honor, striving against the inexorable momentum of the clan-feuds, staring



*HELGI ERLENDSSON OF
HLÍÐARENDI*



VIEW ACROSS THE MARKARFLJÓT SANDS FROM MÚLAKOT, A FARM AT
THE EASTERN END OF FLJÓTSHLIÐ

In the center rises the silhouette of Stóra Dímun—the Rauðaskriður of the saga—where Skarphedin waited to ambush Þrain. To the left is Seljalandsmúli, a foothill of ice-capped Eyjafjöll.

into the tragic future that was revealing itself to him—but calmly at last waiting for the inevitable.

With the distant surf rumbling faintly behind him, Njál had an uninterrupted view inland towards the places most intimately concerned with his tragic destiny. Ahead lay the long, low façade of Fljótshlið, with its little specks of farms—Gunnar's Hlíðarenði among them. Beyond rose the purple slopes of the volcano Hekla, the dull mass of Þríhyrningur, and the snowy heights of Tindfjallajökull. And towards the right loomed Eyjafjöll with its broad ice-cap Eyjafjallajökull, fronted by Rauðaskriður and by the low table-land Seljalandsmúli cut by several waterfalls. It was a landscape of enemies and friends—at greater distances only sensed, but at closer ranges clearly seen moving across the stage. Best study each visitor as far off as possible!

But as fate would have it, the approach from the east was screened by the hill-crest on that end of the farm, and this is what enabled Flosi, on a fateful August day in the year A.D. 1011,⁵ to lead the sworn enemies of Njál's sons unseen to within a few yards of their target. And there ensued one of the most dramatic episodes in all the literature of the North—the burning of the surrounded farm and the heroic death of all those who remained within it.

Ever since the time of the fire, Bergþórshvöll has been the site of an

⁵ Kristján Eldjárn and Gísli Gestsson. "Rannsóknir á Bergþórshvöll," *Arbók hins Íslenska Fornleifafélags*, 1951-52. Reykjavík, Ísafoldarprentsmiðja H.F., 1952, pp. 5, 73.

uninterrupted succession of farms. At the present time it has a modern white concrete dwelling-house with low adjoining outhouses. The tenant, Séra Sigurður Haukdal, pastor of the nearby churches Kross and Akurey, has no ruins or foundation-stones to show, but he and his grown son Eggert are willing enough to point out the spots associated with various events of the saga. Even in the area immediately west of the outhouses, where extensive excavations have been carried out, there is now no trace to be seen in the level sod.

Icelandic scholars first began to make sample excavations at Bergþórshvoll as early as 1883, in hopes of identifying Njál's dwelling and finding tangible proof of the historical veracity of the saga—which indeed had already proven itself through internal and circumstantial evidence. At this time nothing worthy of note was unearthed. However, extensive further excavations made in 1927 and 1928 by Matthías Þórðarson, the director of the National Museum, unearthed the remains of a number of layers of floors a few yards west of today's farmhouses, indicating a succession of buildings erected upon roughly the same site through the centuries. Among these was a charred floor-layer which turned out to be the remains of a building used for drying corn, situated in a suitably deep stratum of soil to have dated from the time of Njál. Here also were found some charred remains of stalks and grains which are described by Sturla Friðriksson, agronomist of the University of Iceland, as six-row barley—probably of the four-row variety.

In 1951 the two archaeologists Kristján Eldjárn and Gísli Gestsson, still hoping to find the remains of Njál's dwelling-house, set about the excavation of the only reasonably-situated area that had not already been tried. Once again a charred floor-layer was found west of the farm and at suitable depth, but this time it proved to be the remains of a cow-shed. In their report, which also describes the excavations of 1927 and 1928, the investigators point out that if Njál's dwelling occupied the most favorable site, i.e. the crest occupied by the buildings of today, any charred remains would have been cleared away immediately following the fire in order to make room for a new dwelling in the same place.⁶ The remains of outhouses, on the other hand, might well have been left undisturbed for generations, as the next outhouses could be set anywhere—and preferably where there was no rubble to be cleaned away. If the fire was wind-borne from the dwelling to the outhouses—as appears likely from the narrative—then there is added reason to believe that the dwelling occupied the same site as that of today, as the prevailing wind in Landeyjar at that season is easterly.⁷ That outhouses did burn is indicated by a statement in the saga that *all* the buildings caught fire: "Nú taka öll húsin at loga."⁸ With admirable sobriety, however,

⁶ *Ibid.*, pp. 72, 73.

⁷ *Ibid.*, pp. 6, 72, 73.

⁸ *Isl. Sög.*, vol. X, p. 287.



BERGÞÓRSHVÖLL FROM THE WEST

Extensive excavation in the area between the camera and the farm-buildings has uncovered ruins possibly dating from the time of Njál. In the background is a portion of Eyjafjallajökull.

the Icelandic investigators conclude that "... the excavation failed to bring forth the final archaeological proof of the historical value of the tradition about the burning of Njál."⁹

In the middle of the eastern crest of Bergþórshvöll there is a slight circular depression in the soil, scarcely deep enough to conceal a standing man from the view of the farm. This apparently is the "valley" which the saga mentions, where Flosi's band tied their horses and hid themselves to wait for nightfall. "Dalr var í hválinum, ok riðu þeir þangat ok bundu hesta sína ok dvöldusk þar, til þess er mjök leið á kveldit."¹⁰ A single glance suffices to show that the event could not possibly have taken place in that particular spot, and that the men must have waited on the flatlands east of the hill. But a discrepancy like this does not cast the over-all veracity of the saga in doubt and can be naturally explained as a defect in the unknown saga-writer's personal knowledge of the area; he has heard the story told, perhaps from several different sources, and he has heard the place described—but he has confused one or two minor details. A lucid commentary on this and other questions of the saga-writer's geographical knowledge has been made by the distinguished Icelandic scholar, Professor Einar Ólafur Sveinsson, in the very readable introduction and notes to his

⁹ Eldjárn, *op.cit.*, p. 75.

¹⁰ *Isl. Sög.*, vol. X, p. 284.



BERGPÓRSHVOLL FROM THE EAST

recent new edition of the saga.¹¹ This material is unfortunately not available in English.¹²

In all other respects the topographical features around Bergþórshvoll support the details of the fire as reported in the saga. It will be remembered, for instance, that when the fire was well under way and several losses had been suffered by the attackers as well as the defenders, Skarpheðin and his faithful brother-in-law Kári decided to try to rush out over a wall and escape under cover of the smoke, which was moving in that direction—*" . . . því at hingat leggr allan reykin."*¹³ Kári sprang out first and got clear, but Skarpheðin fell back into the flames when a burning beam broke under his feet. Kári bounded through the heaviest smoke, his hair and clothing ablaze, threw himself into a nearby brook, and then continued through the smoke to a pit or hollow, where he rested himself.

The story is plausible, and the scene can be vividly reconstructed at Bergþórshvoll today. All the sights and sounds of that night must have been madly confusing; showers of sparks, tongues of flame and rolls of smoke pouring out of every house and moving westward across the fields; more than 150 people—possibly as many as 200, counting women and children—moving about restlessly, now silhouetted, now aglow in the reflected light of the crackling fires; the shouts of the men, the crash of the debris, the

¹¹ Sveinsson, *op. cit.*, see especially pp. lxxxiv-c.

¹² A new translation of Njáls Saga with an introduction and copious notes was recently published by ASF. —Ed.

¹³ *Isl. Sög.*, vol. X, p. 291.

bellowing of cattle and the screaming of horses. Suddenly a flaming brand comes over the western wall of the dwelling, apparently followed by another. The men outside that wall scatter, cursing. One of them thinks he saw some one run out; another counters that it was only burning wood hurled out by those inside. The first flaming brand had indeed been hurled out by Kári, but the second was Kári himself, a living symbol of the revenge he was destined to spread over so many of those present.

At the foot of the western slope of Bergþórshvoll, where Kári is supposed to have quenched his flames in a brook, there is now only a marsh to be found. The terrain seems to have been gradually drying out through the centuries, as a late manuscript of the saga mentions a pond there, named Káratjörn.¹⁴ Two or three hundred yards away at the neighboring farm, now named Káragerði, there is a distinct hollow in the seaward side of the slope, just big enough for a man to conceal himself. This is where Kári ended his dash to freedom, and it is named Káragróf.

It is impossible for a saga-lover to visit Hlíðarendi and Bergþórshvoll without wishing to return again. The dramatic nature of the surroundings, so expressive of the spirit of the saga, will haunt and beckon more insistently after each visit. Meanwhile, the saga itself holds its own, even among the many readers who have not had the privilege of seeing Iceland. Each new perusal brings fresh rewards: the teeming characters become more lifelike and distinctive; the settings become more clear—as when a landscape takes shape through a fading mist; and the dramatic impact of the simple narrative becomes more powerful. But through the scenes of blood and fire and ice, one character stands unique in his gentleness of heart and nobility of soul, and that is Gunnar of Hlíðarendi, who could not bring himself to flee from death, because his hillside was so fair.

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¹⁴ Sveinsson, *op. cit.*, p. 332, note.



*Holmens Kanal, with office buildings and Holmens Church on one side
and the Stock Exchange opposite.*

THE LITTLE ISLAND THAT RULES DENMARK

TEXT BY WALTHER HJULER

DRAWINGS BY LARS BO

Reprinted from the Danish Foreign Office Journal

THE city of Copenhagen grew up under the shelter of Slotsholmen, a small island which in the Middle Ages was an outpost on the Sound. Although one of the most diminutive of islets, Slotsholmen is one of the most important among Denmark's hundreds of islands. For from here Denmark is governed politically, economically, and in part culturally. Here the Palace of Christiansborg, the seat of the Danish Parliament, raises its crowned head to the sky. Here in splendid old mansions, built by wealthy men centuries ago, is the center of government and administration. And on Slotsholmen also stands one of the most handsome Renaissance buildings in the North, the Stock Exchange built by King Christian IV. The drawings show some of the picturesque scenes which the nation's fathers may admire while they settle its affairs.

When Bishop Absalon, the founder of Copenhagen, laid the first stone of the castle that was to become the nucleus of the first city nearly 800 years ago, he chose for its site one of the low-lying islets situated near the shores



The view across the canal to Thorvaldsen's Museum. The canals are a favorite resort of anglers, who are always assured of onlookers to admire their catch.

of the Sound. Today, the statue of Absalon looks across towards this very same island, which is now, as it was then, the heart of the Danish nation.

The ancient buildings on Slotsholmen could tell an interesting tale of all that they have seen and known down the ages: of public feasting at coronations, of enemy siege, of executions, of bloody deeds, and popular rejoicing. New buildings have been added in each succeeding century.

The little island outpost is now encircled by the city. Time has dealt harshly with the palace, in the island's center. Twice fires have razed it to the ground. The Christiansborg of today is the third building on the site, but the remains of Bishop Absalon's castle may still be seen in the cellars below.



Gammel Strand and Holmens Kanal.

Unquestionably the finest building on Slotsholmen is the Stock Exchange or the Bourse, a Renaissance structure of great beauty. Completed in 1631, it retains almost its original form although it has been restored several times, and with its copper-green spire of twisted dragons' tails it forms a striking monument to King Christian, a truly royal builder.

Small craft smelling of tar still lie moored to the quay facing the Stock Exchange, as the boats of fishermen chug up and down the canals.

From the ministries which occupy the old mansions of Slotsholmsgade, we



*The Stock Exchange, and the handsome old lime-trees flanking its main entrance.
This fine building was erected by King Christian IV in 1631.*



*Christiansborg Palace, with one of the Government buildings on the left. The
Palace Chapel is seen on the right with the statue of King Frederik VII,
"Father of the Constitution."*



Beautiful old Marble Bridge, which leads across the canal to the riding grounds of Christiansborg Palace.

see on one hand the Stock Exchange and on the other the Royal Library, a building of much later date. Here some of the nation's greatest book treasures are kept. The Library's nearest neighbor is the Royal Arsenal Museum, which dates from the 1630's and where weapons of all ages are on view.

The focal point on Slotsholmen is Christiansborg Palace, which, with the square in front and the riding grounds behind, occupies a substantial portion of the total area. Adjoining the palace is the Palace Chapel, which escaped the fire of 1884; and behind the chapel is the museum of Bertel Thorvaldsen, where may be seen some of the sculptor's finest works and where, in the courtyard, he lies buried.

Following government and administration, trade and commerce have established their headquarters close to Slotsholmen. On the opposite bank of the canals surrounding the island are the National Bank and the head offices of the leading commercial banks and insurance companies, shipping lines, and business firms. Here also are the National Museum with its unique collections, and the Royal Pawnshop, the officially controlled pawn-broking institution.

Other picturesque neighbors of Slotsholmen, set amid old houses, are the Fish Market, where the fishwives retail their wares, and the Flower Market, whose gay colors present a striking contrast to the gray granite walls of Christiansborg.



FIG. 1. FJORD LANDSCAPE. WATER-COLOR

HENRIK IBSEN AS A PAINTER

BY OTTO LOUS MOHR

Reprinted from "Henrik Ibsen som maler." Photos copyrighted by Gyldendal Norsk Forlag.

IT HAS long been known that Henrik Ibsen, like so many poets and authors, was in his youth also active with brush and pencil. In a letter to his biographer, J. B. Halvorsen, he himself tells how he went about systematically trying to get instruction in the art of painting: "As a schoolboy I attended the drawing school at Skien for a year. At the same time or a little later a young painter, Mandt from Telemarken, who sometimes visited Skien, gave me a few lessons in oil painting. At Bergen I painted quite a lot in water-colors under the supervision of the late Løsting [a painter] there. On returning to Christiania I painted a little in oils under [the painter] Magnus Bagge. But in 1860 the preparations for *Love's Comedy* and *The Pretenders* gradually absorbed my interests, and from that time I put painting on the shelf."

The latter statement is not quite correct. Some of Ibsen's best works are

from the year 1862, and his friend Lorentz Dietrichson states that as late as 1863—that is in Ibsen's 35th year—he saw him actively engaged at the easel.

In various works on Henrik Ibsen some samples of his attempts with brush and pencil have been produced. But it has apparently not been realized how seriously he took his vocation as a painter. In her charming book *The Three Ibsens. Recollections of Henrik Ibsen—Suzannah Ibsen—Sigurd Ibsen (De Tre)* his daughter-in-law Bergliot Ibsen has recently given us inside information on Ibsen's home life and personality. Here she states: "It is no secret that Ibsen intended to become a painter, but only few are aware that it cost Mrs. Ibsen very dear to make him change his mind. She said in this connection: 'I had really to fight with him.'"

The years around 1860 are the most



FIG. 2. SATIRICAL DRAWING • 1851

difficult years in Ibsen's life, and in 1864 he left Norway. "But he left," to quote Bergliot Ibsen, "as a man deeply in debt, and unfortunately all his belongings were sold while he was abroad. The fact is that Ibsen had been allowed to store his furniture in the attic of the Christiania Theater. While he was away, the attorney general, Dunker, whom Ibsen otherwise owed a great debt of gratitude, had everything sold by public auction,—without asking Ibsen's permission and on the supposition that Ibsen would never return to Norway.* The valuable albums containing Ibsen's personal sketches for costumes and decorations, and several of his own paintings, have completely disappeared."

The outcome, however, was not quite so bad as that. It has now been possible to trace more than 60 of Ibsen's original drawings, water-colors, and oil paintings, though some of them only in reproduction. The amusing drawings of "bank notes," etc. which were gifts to his wife on special occasions during his later years are included in this number.

The fact that more of Ibsen's drawings and paintings have been preserved than were previously known to exist,

* This is a mistake. The auction was arranged by a lawyer named J. Nandrup. Author's note.

may probably be explained in part as follows: On the back of two water-colors by Ibsen there is a written certificate signed by Mr. H. G. Lund. He states that the picture in question has belonged to his father-in-law, the actor Ole Bucher, who about 1860 made a tour to Hardanger in the company of Henrik Ibsen, and that these water-colors were painted by Ibsen during that tour.

Many of Ibsen's landscapes are from Hardanger. When the above-mentioned public auction was held, Mr. Ole Bucher was an actor at the Christiania Theater, where Ibsen's belongings were stored, and he was also in charge of the wardrobe room. There is every reason to assume that Mr. Bucher bought quite a number of Ibsen's paintings, both landscapes and sketches for costumes, on that occasion, since it has been possible to trace no less than 18 such originals back to the ownership of his daughter, Mrs. Inga Lund.

Another path leads to Ibsen's friend, Ole Carelius Schulerud, who helped him to get his first drama *Catiline* published. Ibsen later presented Schulerud with four water-colors as a wedding gift, and it is known that Schulerud's widow owned quite a number of originals by Ibsen. Her daughter's son, the late Mr. Eivind Høst, owned no less than eight landscapes by Henrik Ibsen, which are still in existence.

Also some other, previously unknown works by Ibsen have turned up during the present investigations, so that the material now available gives a fairly clear idea of Ibsen's development as a painter. It is also possible to date most of his works with a fair degree of accuracy.

From Ibsen's school days at Skien two rather primitive caricatures are known, as an ape-like and a wolf-like character painted in oils on panel boards from Snipetorp, Ibsen's home at Skien. Ac-

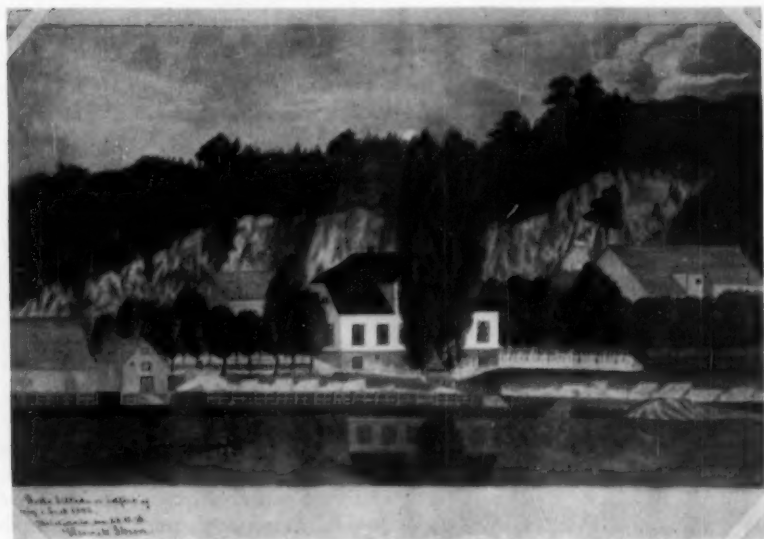


FIG. 3. STORE FOLLESTAD NEAR SKIEN. WATER-COLOR, 1842

according to tradition they represent two of Ibsen's brothers.

Much more interesting is a big water-color representing Store Follestad near Skien, an estate owned by his grand-uncle Nicolay Plesner. (Fig. 3.) In spite of distinct amateurish features and a somewhat naïve particularity in the elaboration of details, this picture—both in color and in line—manifests real talent. In 1896 Ibsen himself provided this water-color with his signature, stating that he made it in 1842, that is, when he was 14 years old.

When we regard this picture we readily understand the enthusiasm of his classmates. According to one of them, Dean Boye Ording, his comrades expected Ibsen to develop "along these lines into an artist of high distinction." The fate of some paintings from the same period—one of the neighboring Fossum estate and another a view of the town of Skien—are unknown today.

In 1844 Ibsen left Skien to serve six years, 1844-1850, as an apprentice to an

apothecary in the small town of Grimstad on the southeast coast of Norway. Concordant evidence exists to show that during these years Ibsen was very active with brush and pencil. In an interview many years later, a maid servant, Marie Thomsen, who was in the service of the apothecary for two years at the same time as Ibsen, gives the following account: "He was mostly engaged in painting. The entire house of his master was full of his pictures. . . . He painted on tinplate. Sometimes he painted in the shop, sometimes in the wash-house. He used the pencil also. Drew all of us in working clothes when we were washing and looked very slovenly."

Also Ibsen's Grimstad friend, Mr. Due, tells in his reminiscences about Ibsen's talent for drawing and painting. He speaks of his brilliant satirical drawings and says that he was very gifted as a draftsman: "His pencil could in a very short time hit the mark,—with taste and to the point. . . ." Of these satirical drawings from the Grimstad



FIG. 4. OLAF LILJEKRANS. WATER-COLOR

period only a small pencil drawing representing the tombstone of "Sigurd von Finkelbeck," a friend of Bacchus, is preserved. The monument consists of a wine-cask crowned by bottles of different shapes.

In the Ibsen House at Grimstad there is an oil painting of a sea pilot, Svend Hansen Haaø. The back of this picture has the following personal signature: "Henrik Ibsen Kristiania den 21 September 1894." Though not well preserved, this painting gives quite a trustworthy characterization of a bronzed, weather-beaten sailor.

Another oil painting the authenticity of which is guaranteed by the son of Ibsen's principal at Grimstad as painted by Ibsen in 1845, represents the only known case of a religious subject having been used by Ibsen, viz., the First Book of Kings, chapter 19, verse 5, the prophet Elias under the juniper tree in

the desert: "And as he lay and slept under a juniper tree, behold, then an angel touched him, and said unto him, Arise and eat."

A landscape in oils of a waterfall (Fig. 6) bears on the frame the following inscription: "This sketch is painted by the author Henrik Ibsen, who gave it to me in 1850. O. Sæthren." Mr. Sæthren was the son of Ibsen's landlady when in the University. O. Sæthren's sons sold the picture when they emigrated, and the purchaser required that Ibsen should guarantee its authenticity. This he was willing to do. On the blind-frame we find his typical signature "Henrik Ibsen." The picture is brownish in tone and not without amateurish features.

Two other oil paintings, a romantic winter landscape and a brownish fjord landscape (Fig. 9) are the only pictures which it is difficult to date. When, in 1916, they were sold by auction, a letter from Ibsen's son, Dr. Sigurd Ibsen, was submitted as evidence of their authenticity. The former of these paintings is the only romantic landscape in Ibsen's known production. In style it differs so distinctly from his other—naturalistic—works that it seems not unlikely that the picture is a copy or a free composition.

From Henrik Ibsen's first stay in Christiania, 1850-1851, only a few cartoons for his own articles in *Andhrimner*, 1851, are known. *Andhrimner* was a periodical edited by Ibsen and two of his friends. These cartoons are represented in exceedingly primitive woodcuts so they hardly afford any opportunity for appraising draftsmanship or satirical power. (Fig. 2.)

The majority of Ibsen's known works with brush and pencil originate from his years as a playwright and instructor at the Bergen Theater, 1851-1857. From this period 4 pencil drawings, 3 oil paintings, 15 water-colors and 8 sketches for stage costumes still exist, also the

latter in water-colors. (Figs. 4, 5.) His technical skill is here more developed under the guidance of the painter Løsting.

Ibsen now concentrates on landscapes, some of his motifs being from Bergen and the surrounding country, others from Hardanger, where on a tour in 1857 Ibsen visited several of the most beautiful spots along the inner fjord. (Fig. 1.) In a letter written in 1858 Ibsen says that this tour for him will remain "an inspiring memory, a beauty spot in human life which affords spiritual nourishment for a long, long time."

Ibsen's landscapes from these years are strictly naturalistic. Even the geological character of the mountains is given with such care that it is possible to locate several motifs as being from the surroundings of Bergen and Hardanger, respectively. In color and style the pictures are conventional. But Ibsen's interest for light effects is evidenced by his treatment of the often clouded sky.

Ibsen had obviously quite distinct conceptions of what should be claimed of a "beautiful" landscape. In one of his own articles (1862) he states: "There are some tracts in this country which have been considered as deserving of praise for their natural beauty, viz. Lake Mjøsen and the lower part of the Gudbrandsdal valley, and yet it is only with strict reservations that these regions may be characterized as beautiful. . . . The lines are monotonous and lack expression, and the mixture of field, pasture, and wood gives the landscape a restless, mottled appearance. . . . Hardly anywhere does one find a motif that allows of artistic concentration."

It is probably this view which explains why the large majority of Ibsen's landscapes represent fjords, or lakes encircled by mountains, frequently with snow-clad peaks in the background. Also waterfalls seem to have interested this painter from Skien, which he once



FIG. 5. INGEBORG. WATER-COLOR

characterized as "the town of the waterfalls."

Henrik Ibsen's last landscapes were executed during his second stay at Christiania, from 1857 to 1864. From 1857 he was engaged as artistic manager of the Christiania Norwegian Theater, and from 1863 as artistic assistant at the Christiania Theater. Some of these landscapes were reproduced in woodcuts illustrating articles written for *Illustreret Nyhedsblad* in 1862. They were drawn during a tour made by Ibsen for the study of folklore in Nordfjord, Møre, and Romsdal, for which purpose he had received a public grant. (Figs. 7, 8, 10.)

Summing up, it may perhaps be said that Ibsen's production as a painter does not bear witness of an outstanding natural gift. Doubtless his son, Dr. Sigurd Ibsen, was right when he said: "The world may indeed be grateful to my mother for giving us a poor painter less and a great author instead." But with the energy typical of Henrik Ibsen he also cultivated this side of his talent



FIG. 6. AN OIL PAINTING, 1850

methodically. In certain of his works Ibsen has been capable of imparting to his representation a real artistic inherent value. And personally he has apparently been quite content with his work as a painter, since he in 1894, 1896, 1898, and 1903,—i.e., at a time when he was world famous as a dramatist—was willing to provide five of his paintings with his own signature.

It may seem surprising that Henrik Ibsen's paintings, both in color and in the conception of the motifs, are decidedly conventional, particularly when we remember some remarks on art in his own letters. As early as 1864 he wrote to Bjørnstjerne Bjørnson from Rome: "Michelangelo, Bernini and his school I understand better; those fellows were daring enough to do mad things once in a while." And in a letter to Georg Brandes (1869) he further elaborates the same idea: "I recognize of course the laws of beauty, but I do not care for its conventions. You mention Michelangelo; in my opinion

nobody has sinned more against the conventions of beauty than he has done; yet all that he has created is beautiful nevertheless, since it is full of character."

These remarks are as a matter of fact quite singular when we remember that they were uttered in the middle of the Neo-Classical Period, when Ibsen lived in Rome in the company of Scandinavian sculptors who all represented the Late-Classical trend. Probably Ibsen did not attain this view until after he had himself laid brush and pencil aside. At any rate, we search in vain for Ibsenian "mad things" in what we know of his own work as a painter.

A keen interest in the art of painting and sculpture was preserved by Ibsen until the end of his life. During his travels he took every opportunity to study art collections. And when, in 1873, he served as a member of the jury for painting and sculpture at the World Exhibition in Vienna, he performed this task with the utmost care, of which letters bear witness. Bergliot Ibsen states



FIG. 7. VIEWS OF TRESFJORDEN, ROMSDAL. PENCIL DRAWING, 1862

that he enjoyed this thoroughly "as a former painter."

Henrik Ibsen also bought a quite considerable collection of old paintings during his repeated sojourns in Italy. In disregard of the cost, he always had this collection—more than 20 pictures, some of them quite large—with him wherever he was staying for any length of time. He was very proud of his collection, "the sort of decorations I appreciate more than anything else," as he writes to the painter Marcus Grønvold in 1879.—In later years he only bought a single picture, Christian Krohg's portrait of August Strindberg, but this obviously for special reasons: "I can not write a line without having that crazy fellow looking down at me with his mad eyes."

The question now arises: Was Henrik Ibsen's work with brush and palette of any value to him as a poet and dramatist? In the writer's opinion the

answer must undoubtedly be in the affirmative.

The visual stress in Ibsen's drama is evident. It is sufficient to mention *Peer Gynt* or the very elaborate stage directions in his modern dramas. He said himself in his great address to the Norwegian students: "I myself realized pretty late that to write poetry is mainly to see; but be well aware: to see in such a way that what has been seen is accepted by the recipient as the poet saw it."

Henrik Ibsen's refined use of lighting effects is striking in such plays as *Ghosts*, *The Wild Duck*, *Hedda Gabler* and *Rosmersholm*, to mention only a few typical examples. He wrote to the director of the Christiania Theater, Mr. Schrøder, when *The Wild Duck* was going to be performed for the first time: "The lighting too has its significance; it is different for each act, and is calculated to correspond to the fundamental tone which marks each of the five acts with a distinct character."



FIG. 8. ELSTAD IN GUDBRANDSDALEN. DRAWING, 1862

There is also frequently an undefinable, picturesque tone in the general effect of Ibsen's plays. Even his classmate Boye Ording was aware of this fact, and the great painter Edvard Munch used to say: "It is impossible to paint Winter after Henrik Ibsen has done it in *John Gabriel Borkman*."

It is well known that, on reaching the final elaboration of his plays, Ibsen saw his persons as living beings. What dress did Nora wear today? And when he had finished the manuscript of *The Wild Duck* he wrote to his editor, Hegel, that it is with a certain feeling of deprivation he is going to part with it: "During the long hours I have daily spent in their company, I have come to be fond of the human beings in this play in spite of their many weaknesses."

The numerous visual details in stage directions and in the description of the various characters perhaps also explain why Ibsen's stage characters are *seen* by the reader as real, living beings. He certainly was able to see in such a way that what he saw is accepted by the recipient as he himself saw it.

As an example of Ibsen's visual memory I can cite impressions from a visit to the still existing old garret at Venstøp, near Skien, where Ibsen spent most of his boyhood. It is quite obvious that he used visual memories from Venstøp in the creation of the mysterious garret in *The Wild Duck*. As a matter of fact, his own description in the stage directions for *The Wild Duck* corresponds strikingly to the old garret at Venstøp as it still stands today: "a large, deep, irregular garret is seen with odd nooks and corners; a couple of chimneys running through it from stoves below. There are skylights. . . ."

After the above was written, a new and very interesting book by John Northam: *Ibsen's Dramatic Method* came to the author's knowledge. What has merely been hinted at above, is here made the object of a very thorough analysis, dealing with all of Ibsen's plays from *The Pillars of Society* to *When We Dead Awaken*.

In the introductory outline of the plan of the work it is stated: "This study



FIG. 9. FJORD LANDSCAPE. WATER-COLOR

maintains that Ibsen presents his characters not only through dialogue but also through the suggestiveness of visual details contained in his visually important stage directions which so many producers have perverted, sometimes amusingly, always to a play's detriment.

"There is a great deal in what we know of Ibsen's life to support an approach aimed at the visual aspects of the plays. The acuteness of his visual memory and imagination has been the subject of many anecdotes."

The prominent part "visual suggestion" plays in Ibsen's dramatic technique is illustrated by Northam by a rich display of examples. In many cases "visual suggestion does more than words." And, what is particularly important: By a systematic comparison of the final elaboration with earlier drafts, it is shown how systematically Ibsen "takes the pains to alter an apparently insignificant point of visual detail be-

tween the writing of the draft and the completion of the play." "Colour, costume, set, lighting, illustrative action, parallels" are essential tools in Ibsen's dramatic technique." "... visual suggestion can add unspoken information where strict realism inhibits open statements of feeling and motive. It can do more; by evoking simple, emotional responses to colour, light, darkness, it can help to steer the mind through the many situations where dialogue alone presents merely a choice between conflicting interpretations of character."

On this background there attaches a special interest to Ibsen's personal activity as a painter. And here also one who—like the present author—has been engaged in medicine and science, may perhaps be permitted to emphasize the following point: A physician or a scientist is entirely dependent upon the use of his sense organs, his power of ob-

servation. And he knows, both from personal experience and from teaching, that the power of observation may be developed to a quite remarkable extent by systematic training. In order to observe, one must learn not to see at random. One must know what one is looking for, and what has been seen must be registered, i.e., drawn, or described.

This is a cardinal point that applies to all observation.

From this viewpoint it can hardly be doubted that Ibsen's activity as a painter—up to his 35th year—through the training of his power of observation has been of great significance for him as a dramatist and poet—in so far as "to write poetry is mainly to see."

Otto Lous Mohr is Professor of Medicine and a former Rector Magnificus of the University of Oslo. As a true humanist, he has also published studies ranging from bird-life to Norwegian literature. We are indebted to Gylden-dal Norsk Forlag for permission to reprint a condensation of the English Summary of Dr. Mohr's "Henrik Ibsen som maler."



FIG. 10. IN NORDFJORD • 1862



ODENSE—THE OLD MARKET
FROM A PAINTING IN ANDERSEN'S STAMBOG

YOUNG HANS CHRISTIAN ANDERSEN

BY JULIUS CLAUSEN

Illustrations copyright Knud Hendriksen

READERS of Hans Christian Andersen's romantic and idyllic fairy tales may perhaps get the impression that their creator was a gentle and pious introvert who lived in a dream world. But that was not the case at all. Hans Christian Andersen was himself quite aware of his own talent; likewise he knew exactly how a fairy tale ought to be constructed and he understood thoroughly its style and form. After he fully matured out of the difficult and troublesome years of his youth, Andersen became in every way a practical man who understood precisely what he wanted to do.

His vivid imagination was the font from which sprang both his ideas and his vision. His emotions were always in a state of agitation; he was extremely

sensitive and vulnerable and also very naïve until he learned to know the world and its ways. But aside from his imagination and his emotions, he possessed a pronounced will power, a fact which to some extent has been overlooked by many of his biographers. When the young boy, then just fourteen years old, left his poor home in Odense and stowed away for Copenhagen, he had only half a dozen dalers in his pocket. It was indeed a journey into the unknown. When he was asked what he intended to do in the big city, he answered with disarming naïveté: "I want to become famous; of course, I know that one has to suffer a lot at first, but afterwards one becomes famous." And exactly thus it came about, and his prophecy came true. But Andersen also



ANDERSEN IN 1835
PAINTING BY C. A. JENSEN

learned that without a fight there can be no victory. And for him there was to be a long struggle and a hard one spanning ten years before things started to look up. But Hans Christian Andersen was determined to win; he had made up his mind that he would become famous, and he never gave up.

Andersen's prophetic vision, one can almost say clairvoyance, is indeed worth noting. Because of it he never became a reactionary romanticist in his view of life; on the contrary, he became an enthusiastic adherent of all technical progress. He was jubilant over the great speed, when, in 1839, he traveled by railway for the first time, between Leipzig and Dresden. The telegraph inspired him to write the tale about "The Great Sea Serpent," which symbolizes the cable on the bottom of the ocean. And what a wonderful view of the future is embodied in the sketch "In Thousands of Years"! In this tale his imagination conjures up an "Air Steam Engine." A few passages must be quoted here, in

which he foresees the close connection between America and Europe, and gives almost a detailed account of the conquest of the air.

"Yes, in thousands of years they will come on the wings of steam across the great ocean. The people of America's young nation will visit old Europe. They come to see the memorials and monuments here and the then declining places. . . .

. . . . The air-ship arrives, it is crowded with passengers, as the trip takes much less time than by sea; the electromagnetic wire under the ocean has already telegraphed how large the air caravan is. Already Europe may be seen; it is the coast of Ireland, but the passengers are still asleep; they do not wish to be awakened until they are above England; there they will step onto the earth of Europe in the land of Shakespeare. . . . The trip continues through the channel tunnel to France. . . . The air steamer flies over the country where Columbus was born. . . . Through the air to Italy, where Eternal Rome used to lie; it is now wiped out, the Campagna is a desert; of St. Peter's Cathedral only a single broken wall remains."

In this vein the poet continues his air journey over all of Europe; Iceland is visited on the trip back, and, on arriving home, the young American says: "There is a lot to see in Europe. We have seen it all in eight days, and it can be done."

Andersen's visions have indeed become reality, the only difference being that it did not take thousands of years but just a little over half a century. In spite of his apprehensive nature, he would have been one of the pioneer passengers in air travel—and mainly because his desire for adventure was so strong. He always felt happiest when he was taking a trip, which somehow served to excite his nervous tension. Here is another example of his "clairvoyance";



YARD OF ANDERSEN'S BOYHOOD HOME IN ODENSE

In his first book, *Fodrejsen* ("The Walking Trip"), a collection of casual thoughts and fancies which was published in 1828, he spins a fable about a theater in which "living pictures" are being shown on a screen. He was probably the first person to imagine motion pictures. Hans Christian Andersen was blessed with an unusually inventive as well as a great poetic gift.

But he did not reach his goal while sleeping. It is quite instructive to remember how much he really had to go through—and how he had to resort to both a naïve boldness and an almost aggressive brazenness in order to get what he wanted—to become famous.

The fourteen-year old lad arrived in the capital with empty pockets and with no connections. He wanted to be an artist. But what did the penniless boy from a poor home know about art? What vague notions did he entertain? He knew about art only through having

attended the shabby comedy performances by itinerant actors in his home town. He had served as messenger for these companies and carried posters, but the little he had seen of shoddy tinsel and poor acting had appealed tremendously to his imagination. The theater had become something sacrosanct to him. Here one could find both happiness and fame. And his very first steps in the capital were directed toward the Royal Theater, where he asked for the manager and applied for a job. The manager looked at the gawky young fellow and told him that he was too thin. When Andersen, with naïve audacity, answered that if he got one hundred dalers he would get fat enough, he was told that the theater had no use for ill-mannered persons, and the interview was over.

Then he looked up Madame Schall, the *prima ballerina* of the Royal Theater, in order to show her that he could



HOLMSGADE IN COPENHAGEN
AS PAINTED BY ALFRED LARSEN
ANDERSEN, AGED 16, ROOMED ON THE
THIRD FLOOR OF THE TALL BUILDING

dance the way he had seen "Cendrillon" ("Cinderella") dance in Odense. In front of her door, he kneeled down and, with childish naïveté, asked Our Lord to stand by him. Throughout his whole life he strongly believed in fate, but he never became a devout Christian and never belonged to any particular persuasion. He stepped boldly into the ballerina's house, took off his heavy boots, and in his stocking feet he danced the Cinderella dance, while he sang and kept on drumming on his tall hat as if it was a tambourine. The lady was amazed, to say the least, thought he was crazy, and had him thrown out.

But the third time he was in luck. Back home everyone had praised his beautiful singing voice and without hesitation he knocked on the door of Mr. Siboni, the choral director of the theater. Just then Mr. Siboni had a number of guests for dinner, among whom were

several authors and composers. The maid opened the door, but refused Andersen admittance. But he started to talk about his purpose and about his life; she felt sorry for him and went inside to tell the people about this strange young fellow who was waiting at the door. Through curiosity they let him in and listened to his story. Andersen did not have to be coaxed, but started to sing and recite poems. Mr. Siboni allowed him to stay, and the guests collected some money so that he could buy the necessities of life during the next few days. The poet Baggesen told him: "I believe that you will some day amount to something; but do not get conceited when the public applauds you." Here he touched Andersen's Achilles heel: his egocentricism and his childish vanity.

Having got hold of some money, he looked for a room and found one in the city's most infamous red-light district. He knew so little about life that he did not suspect anything at all. Rumors about the strange boy had already spread, and several people helped him. He joined the choir school at the theater, but his voice had by now begun to change; the ballet master also entered him in his dancing school. He was given the part of a troll in a ballet, and when he for the first time saw his name in print on a poster: "A Troll—Mr. Andersen"—his joy knew no bounds. He took the poster with him to bed and lay reading it all night.

There were also kind and understanding men to teach and instruct him, as he had received only the most elementary schooling; his handwriting was rather awful all his life, and his spelling was at that time very poor. Still, he did not become an industrious pupil, and he often played hookey. On the other hand, he always wanted to play-act and perform the buffoon. He learned numerous poems by heart, and was invited to some of the town's prosperous

homes as a sort of literary court jester. A young physician who was present one evening when Andersen performed in great style has left us some notes which are little known and are presented here for the first time to American readers:

"Come over and see us tonight. You will see a genius, a very young man; he will perform comedies and recite for us.' Thus read the invitation from Mrs. Belfour. I went and I saw Mr. H. C. Andersen for the first time. Mrs. Belfour had seen and heard him at an evening party and had liked the young man very much: it seemed that he at that time was invited and fêted by several families, but was used, of course, to amuse and entertain the guests. After the tea the performance began. With much self-confidence and without letting himself be rattled by the many strange faces, Andersen gave one scene after another from several plays, all of



"OM AARTUSINDER"

DRAWING BY ANDERSEN'S FIRST ILLUSTRATOR, NAVAL LIEUTENANT VILHELM PEDERSEN

them comedies and most of them in verse. He then recited a number of poems, and kept on entertaining the assemblage for over an hour. Then he took a rest, but only in order to start right in again later.

"In my opinion the whole performance was just mediocre. But on the other hand, the great interest he took in it, the lack of restraint in his performance and his enthusiasm had such great appeal that I became somewhat indignant that they used him as a buffoon and a joker. The audience laughed at his tall, ungainly figure and his strikingly awkward appearance, which was especially noticeable in his movements and his walk; when we were going to eat he stumbled over the doorstep, tripped over his long legs, grasped the sandwich as if in a coma, lost his knife and fork, but talked incessantly, as if he felt that it was his duty to repay the host in this manner. But that he really was a genius and that seeds of greatness were in him, were quite clear, at least to me. Still it was at the same time evident that he would never become an actor no matter how much he wished to demonstrate his talent. The development of that which lay in him would depend on the education and training he would receive. He was already very well read. But I did not get an impression of



THE STATUE IN ODENSE
BY SCULPTOR L. HASSELIUS

greatness, and it was, at that time, impossible to guess at what he later became. The others in the party just made fun of him; the hostess, on the other hand, treated him with a great deal of attentiveness. I disliked very much that they ridiculed and mocked such a youthfully enthusiastic soul."

Many years later Hans Christian Andersen was a sought-after guest in the patrician homes of Copenhagen and the great manors in the provinces. Guests were invited to an evening of Andersen, in the same way as they at other times were invited to a steak dinner. And the great author did not need much urging; he was very pleased to read and recite for the guests, but now he read from his own works—the immortal fairy tales.

But if well-meaning people had not put the brake on him when he was a young man, he would no doubt have ended as a "failure." It was mainly the noble Jonas Collin, the head of the Danish Department of Finance, who became Andersen's protector. Collin secured him financial support from the state; thereupon he entered him in the lowest grade in the Latin School, where the seventeen-year-old boy had to sit among the youngsters. It was a hard but necessary schooling in order to deter the wild growths in his make-up and teach him something real and useful. Six years later he passed his qualifying exams for the University. It had been a hard fight, but his indomitable will and his desire for learning had prevailed. And now Collin brought the lonely young man into his home, where he learned the manners of good society.

The rest of Andersen's life story will not be dealt with here, as it is known well enough. But the psychological

make-up of Andersen the poet is of great interest because, in spite of seeming weakness and sentimentality, it was grounded in a strong will.

In one instance only did this will fail him: Hans Christian Andersen never succeeded in binding a woman to him. This may, to some degree, have been caused by his unlovely appearance; yet many ugly men have won beautiful women. The real explanation is perhaps that in this respect his will was not strong enough. His great egocentrism prevented any complete devotion. Three times he laid his heart at the feet of a woman, but was rejected. First he was infatuated with Riborg Voigt, the beautiful sister of a friend of his and a daughter of a merchant from the provinces. The girl did like Andersen, but not enough to prevent her from marrying another. He consoled himself; perhaps it also was a part of the program that a poet should have had an unhappy love affair—he had recently read Heine's *Buch der Lieder*. The next time it was Louise Collin, the daughter of his benefactor, who was the object of his affection. But this also evidently was an artificially created feeling, spurred on by love for her family—it was the family he wanted to become engaged to. In his *Story of My Life* Andersen stressed very much his love for the famous singer Jenny Lind. But most probably his feelings this time were of a chiefly aesthetic character, an act of homage to her fame.

Love's gift of grace was never granted Andersen. In reality there never was a woman in his life. Hans Christian Andersen was indeed a romanticist in his writings, but romance was lacking in his own life.

Julius Clausen (1868-1950), librarian of the National Library in Copenhagen, besides his many books, contributed during the past forty years a score of articles to THE AMERICAN-SCANDINAVIAN REVIEW. The present essay, written exclusively for the REVIEW, was perhaps the last article written before his death.

ART IN OSLO

BY HENRY W. WELLS

DURING the last few years custodians of art have everywhere shown an increased social responsibility, especially for international communication. Painfully aware of the political tensions menacing the world at large, and in particular menacing the physical manifestations of our culture in art, they have given what aid they can to increase our feeling of common humanity. Museums and other cultural centers have welcomed visitors from abroad in ever increasing numbers; as travel has itself increased. And important collections have crossed every ocean in the world with redoubled frequency. Cultural attachés have encouraged these magnificent loans as a peculiarly warranted form of good-will propaganda.

Two clear gains have resulted from these conditions. The less frequented parts of the world have, of course, been much more often visited than hitherto. And it is also true that the type of art lending itself to transportation gains enormously over that which for one reason or another remains in its original station. A strong incentive, accordingly, arises to rectify this disproportion. Some voices must be heard speaking of cultural achievements whose location and whose nature places them today at a relative disadvantage.

In this connection it would be hard to think of a center more injured by circumstance and relatively more rewarding of closest attention than the Norwegian capital. Oslo has much art that cannot possibly be transported and much that unfortunately has not been widely transported or is at best sent abroad infrequently and with considerable difficulty. The unique Vigeland statuary in Frogner Park comes, perhaps, first to mind. Not only is this

singularly planted in its destined station. No photography has as yet done it remote justice and at best it has peculiarly resisted translation into the lighter and more portable media. Vigeland cannot possibly be reduced to paper, his own woodcuts notwithstanding. Again no other city has such an extensive and provocative collection of murals executed within the last few decades. And the many old buildings assembled at the Folk Museum are planted for indefinite time in their own hospitable settings.

It is true that some of the remains of the Viking ships in Oslo were recently sent for a most successful visit to Paris, but such must be a rare and partial representation of the Viking art. Some of Munch's canvases have recently gone to America, to Italy and elsewhere, but the art of this important painter and graphic artist has not been seen abroad as freely as it unquestionably deserves. One must visit Oslo to appreciate Munch's mural in the Oslo University and the profuse collections of his work throughout the city. It is also a curious and disappointing fact that too few of his paintings are to be had in creditable color reproductions. The great Munch collection in the National Gallery presents a unique and unrivalled impression of his genius. To be rightly estimated, he must be seen there. And a considerable number of other rewarding painters who were Munch's contemporaries or successors is elsewhere represented poorly or virtually not at all.

The aesthetic impression given by Oslo is certainly exceptional, both negatively and positively. Largely a nineteenth-century city, hampered in its more recent constructions by economic

misfortunes, it is acknowledged to be architecturally considerably less impressive than several other Scandinavian cities, notably in Sweden and Denmark. The refinement and cosmopolitanism, the urbanity and charm at once apparent in Copenhagen, or the stateliness, modernity, substantiality and artistic integrity so conspicuous in Stockholm are scarcely present in the Norwegian capital. The decorative arts flourishing on a high degree of luxury or sophistication lack an ideal ground in Oslo. Here the imagination is made of sterner stuff. The art work conspicuous in Oslo claims all the more attention in that it is notably social, spiritual, moral, imaginative, serious, or even profound. It may not be wholly to its advantage that it is also predominantly masculine. More than a little inaccessible to anyone who has either not been to Oslo or visited there too briefly, it is remarkably rewarding to anyone whose leisure and sensibilities enable him to respond to its peculiar power.

The warning inscription over the proscenium of the National Theater in Copenhagen, which signifies "not merely for pleasure," might better be inscribed in the heart of the student of art in Oslo anticipating substantial satisfaction. For the art here is singularly northern, earnest, even heroic. Almost always it carries emotional connotations, suggesting struggle and, at times, victory. Often tragic, occasionally almost epic, it generally outmaneuvers defeatism. As its critics so often observe, it is easy to imagine climatic influences: winter terrifying in its dark strength, spring also terrifying in its sudden splendor.

Within certain palpable limitations, then, it is hardly too much to say that Oslo has an extraordinary amount of powerful art to inspire those making the effort to assimilate it. By no means superficially ingratiating, this is in the final analysis one of the most stimulat-

ing centers of imaginative and creative art in the twentieth century.

Apart from the Viking art there is, of course, relatively little to remind the student of a world of more than three-quarters of a century past. Previous to the time of Ibsen, Christiania, as the city was then called, had small cultural distinction. Nor has the imaginative consciousness of Oslo responded with any general or pronounced enthusiasm to the more recent schools of Paris, Rome, or Madrid. Surrealism and several of the typical movements symptomatic of our century have as yet taken only tentative roots here. The artists provide relatively few works in the general manner of such leading figures as Picasso, Matisse, Chirico, Dali, Chagall, Brancusi, or Henry Moore. Art as represented in Oslo may better be described, however, as of an unaging humanist tradition than as merely old-fashioned or reactionary. No one comparing the work of the chief creative artists since Munch enjoyed his first great flowering in the eighteen-nineties can mistake their work for typical expression of the nineteenth-century bourgeois or sentimental school. Without capitious revolt, but with deep decision, these newer men turned their backs upon the dominant tendencies of the romantic period. The Norwegian artist is seldom doctrinaire. Munch is perhaps the greatest of Expressionists, but the 'ism concerned him not at all. Oslo is not conditioned to support large schools or camps of rival artists. Society is relatively small and life intensely personal. The artist appears to stand here almost in Ibsen-esque terms upon his own worth and personality, above the camp in which he serves. There are, of course, imitators and clichés. But on viewing the recent history one is aware of a natural growth out of the past rather than of a violent or premeditated break with it. In literature epic undertones are still heard.

And especially in the rooms of the National Gallery one is struck by the individuality in the work of a number of the outstanding painters.

New as the twentieth-century arts represented in Oslo are, they are strangely harmonious with a folk culture, which steadies the artist and saves him from cultism. The strong contrast of colors preferred by painters descends from several centuries of popular usage. The strong attraction of portraiture for both painters and sculptors can be detected in the wood carving of the older existing churches, strikingly represented in the Oslo Folk Museum.

It is true that even the most celebrated art objects in Oslo are subject to many winds of hostile criticism. This holds good for Munch, for Vigeland, for the architecture and murals of the Town Hall and even for Mohr's inspired murals in the Oslo Cathedral. To some eyes the greater part of this achievement appears too strenuous, loud and emphatic, if not actually too obvious. The delicacy, for example, of early Chinese ceramic art seems lacking in these almost barbaric efforts. To a genteel or an aristocratic outlook, Oslo art may well lack distinction. But in our modern or democratic age it may well serve a sound aesthetic function, rising beyond bourgeois platitudes to a new and singularly vigorous humanism. Certainly many of Oslo's citizens have come to experience a deep devotion to the work of Vigeland, Mohr, Per Krohg, and others of their representative artists. Such art has meaning for more than a cult; it serves spiritual, social and moral as well as psychological and intellectual needs. Perhaps no modern city equals Oslo in the proportion of its funds spent on art. The city has itself been a most generous patron, though chiefly, to be sure, of a few artists. Its citizens as private individuals have also been exceptionally receptive to the work of younger men.

It is the large scale of the work in this relatively small city that so often defeats reproduction or extraneous aids of any sort. Thus photographs of certain of Vigeland's figures in Frogner Park sometimes suggest a coarse, almost fascist style. He has also very superficially been called a cynic. But to spectators moving among the hundreds of figures, assimilating the sculptor's larger conceptions, the humanity of his understanding and the warm magnificence of his total conception become preeminent. This is not merely outdoor sculpture. It evokes the spirit of architectural planning or of an artfully designed landscape. Executed in times of violent social movement, it is itself properly to be seen only with the aid of motion. The viewer must walk up and down the paths, encircle the infants by their lakeside playground, describe a series of S walks about the twelve aisles with a total of thirty-six groups ornamenting the stairs around the central monolith, encircle the bronze tree-groups around the great fountain, and examine the final ring of flying bodies from both sides. Only a motion-picture camera traveling back and forth about all these objects could remotely supply the basis for a pictorial description. Although to some observers the individual figures reduce simplicity to obviousness, the full meaning of any figure or group or ensemble comes only to the traveling eye. Seen in this fashion, and in this fashion only, the secret of variation within limitation, which is the core of all art, will be found mastered by this unconventional sculptor. How original the work is must further be apparent to anyone considering the restraint employed in the monumental granite and the romantic freedom indulged in the ductile bronze.

The impact of the Munch Room in the National Gallery is presumably much less open to question than that of Frogner Park, although the present

writer would not subordinate one to the other in question of excellence. The greatness of Munch's achievement is best realized under just such conditions, which also becomes clear in the Munch Room in the Rasmus Meyer Collection in Bergen, where some of the artist's most intimate pictures and finest sketches are shown. Yet no doubt exists that this foremost of Expressionists is seen at his best in his native Oslo. Here are not only the large and thrilling Munch Gallery in the principal museum but the mural in the University and the almost innumerable sketches and finished pictures now lavishly hung in one of the new University dormitories on the outskirts of the city. There is also in Oslo an important collection of Munch's work in black and white, which constitutes one of the major achievements of this versatile artist. It is regrettable that space has not been found in the National Gallery to exhibit this important phase of his genius. But at least, this, too, is, for the persistent, to be studied in Oslo.

Although Norwegian murals of distinction exist outside Oslo, as Axel Revold's vigorous though faulty pictures in the Bergen Stock Exchange, by far the greatest concentration of such work is in Oslo. Doubtless more and finer murals have in the twentieth century been painted in Mexico than in Norway, but Mexico City itself hardly offers more of interest in this regard than the Norwegian capital. Although some of the murals here undeniably lack decorative distinction, both in color and drawing, a large number are of very high quality. Per Krohg's room is singularly gratifying to the eye. Though this artist is best known to Americans for his mural in the building of the United Nations, Krohg's chief works are unquestionably in or about Oslo. At the Town Hall Norwegian history is vigor-

ously unfolded in the moving paintings of Aage Storstein and Alf Rolfsen. The colored reliefs carved in wood for the courtyard by Dagfin Werenskiold are highly original and impressive, constituting a unique splendor for Oslo's principal monument. The tapestries, though competent, are, perhaps, a little too retrospective and sophisticated. But decorations of several of the floors and ceilings, especially in the smaller rooms, assist the pictures and with singular happiness continue a well established native tradition.

The city is also fortunate in a number of its lesser monuments, as the finely contrasted statues of the optimistic Bjørnson and the somber Ibsen in front of the National Theater by Stephan Abel Sinding, sculptor also of the romantic monument to Ole Bull not far from the National Theater in Bergen, and the lively monument, likewise near the National Theater in Oslo, representing the older, Norwegian-born philosopher-dramatist, Ludvig Holberg, flanked by two of the characters in his comedies. Among the less imposing works of sculpture may be mentioned as by no means untypical Jo Visdal's sensitive head of Edvard Munch, executed in 1886, and now in the National Gallery.

Vigorous and humane, art in Oslo, with all its diversity, speaks to a harmonious purpose. To recapitulate, it is modern and inventive without being tentative, experimental, eccentric or in any way divorced from humanity. Most of its major works are so implanted in its parks or applied to its walls that they must be seen in place. And much that is of lesser dimension but of equal value is most unlikely to be viewed elsewhere or to be successfully uprooted from its natural and harmonious setting. Within certain undeniably marked limitations, Oslo pre-

sents to the student of the fine arts to-day one of the most arresting spectacles in Europe or, possibly, in the world. Somewhat off the most traveled itinerary of the majority of tourists or even of specialists, it nevertheless has a treasure singularly meaningful and inspiring to the aesthetic critic and to the theorist of the relation of art and society in the twentieth century.

Henry W. Wells is Associate Professor of English and Comparative Literature at Columbia University and Curator of the Brander Matthews Dramatic Museum. Among his books is an anthology of poetry, "A Thousand and One Poems of Mankind," which was published last year.

TO NORWAY

An Echo of Wordsworth

BY CHARLES WHARTON STORK

Two voices, two vast impulses, are bound
 Into one brave, eternal symphony.
 These kindred twain, the mountains and the sea,
 Combine to lift us from the groveling round
 Of cares and chaffer to the blue profound,
 Where dwells the sacred light of Liberty,
 And all men are united, glad and free
 In the full concord of the billowing sound.

And oh! what land can claim by native right
 And old tradition a more generous share
 Of Freedom's rapture than the rugged coast
 Of Norway, girdled by the ocean's might
 And crowned by serried peaks that thrill the air
 Like spear-armed champions of the Holy Ghost?



Danish Information Office

MARIBO CATHEDRAL AND CONVENT LAKE

MARIBO CATHEDRAL

BY FRANKLYN MORRIS

As cathedrals go, the quaint "Domkirke" in the Danish town of Maribo is still an infant. Yet she counts her age as a church building at more than five centuries! Shortly before her death in 1412 Queen Margrethe decided to found a monastery, and the plan was realized by her successor, Erik of Pomerania, who situated a combined cloister of monks and nuns at Skemminge, Lolland—the old-fashioned name for Maribo—at the innermost cove between Nørre and Sønderø. This old church, which started out as a monastery chapel and which was la-

ter a town-church, became the cathedral of the diocese in 1924.

Nuns of the Order of St. Birgitta came the same year the town was founded, in 1421, and took up residence in the new cloister and church. The chief house of the order, which was founded by the Swedish St. Birgitta (Bridget in English), the famous lace-making saint, was at Vadstena in Sweden. Even today ruins of the ancient Vadstena buildings are to be found, although it is now the home of retreats and study groups rather than monastic activity.

The church today looks very much

*Danish Information Office*

INTERIOR OF MARIBO CATHEDRAL

as it did in those dim "days of old, when knights were bold" of the early 15th century. Originally two dormitories adjoined the church, one for the nuns, the other for the monk-priests who were attached to the cloister. The nuns were forbidden to have any contact with either the monks or the townspeople, and when they entered the church for daily worship, they entered into the gal-

leries which ran around the sides of the interior and across the rear of the church above the door where civilian worshippers entered. The monks were seated in the choir near the altar. The Order of St. Birgitta is the only monastic group which has originated in Scandinavia, and the only important remains which exist of houses of this order are those at Vadstena, Maribo and

Mariager, although it had spread all over Europe before the Reformation. Its foundress died in 1373, and the church at Maribo was laid out according to plans which she dictated before her death. The abbess, who was always of noble birth, was the chief director of the vast estates which were spread around for miles. When the Reformation came to the Scandinavian countries, in the mid-1500's, the death warrant of monasteries was written, and in 1551 the last Roman Catholic priest was removed. In 1556 the monastery at Maribo was made into a home for unwed mothers of the nobility, and the church made into the town-church of Maribo.

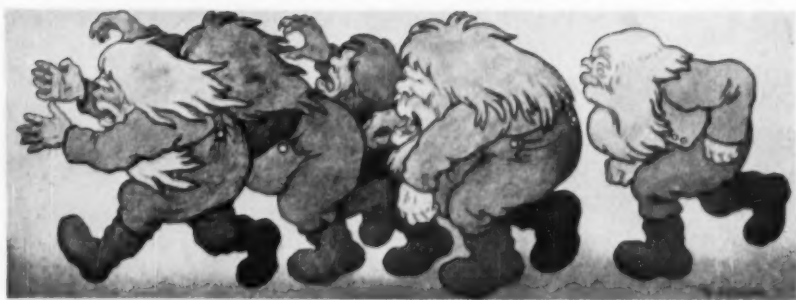
In the course of time the stair-step gables were added to the church as these came into popularity, and some of the old Gothic furnishings were removed. Today the Gothic walls and arches are whitewashed, giving the interior a cool, clean appearance, and the pews are of ancient, hand-carved oak. The chandeliers, the altar, and the pulpit all were added during the 18th century when the Baroque style was popu-

lar, and the altar especially is of elaborate design with intricate detail and gorgeous color. The main panel of the altarpiece shows the Last Supper, flanked by figures, between twined columns, of Luke (with the ox), and John (with the eagle). The panel above portrays the Resurrection. It was donated in 1641 by Margarethe Albrechtsdatter, and her sign (M.A.D.) appears upon the reverse side of the altarpiece. She was the widow of Søren Sørensen, whose inscription (S.S.S.S.—"blessed Søren Sørensen") is there also.

Immediately behind the cathedral is an idyllic lake, and it is not uncommon for people to come to services by boat! Maribo is a pleasant little town, and the cathedral itself is surrounded by shade trees and quaint homes with white walls and tile roofs. This old church which began its life as a cloister-church continues to serve modern Danes as cathedral and parish church. It is a real store-house of history, and a living link with the past, for it represents a number of artistic styles, combined to form this beautiful house of worship.

Franklyn Morris has written extensively on the churches of Scandinavia.





"GOBLINS"

Drawing by Theodor Kittelsen

KITTELSEN, CREATOR OF THE TROLL IN ART

BY ALF HARBITZ

ONLY he who has wandered over the mountains of Norway can understand how popular fancy came to create the grotesque troll. Only he who has walked through the deep forests and hung over the waterfalls can picture to himself the *hulder* and the neck. One must know the fear that lurks among the mountains and in the forests before one can enter into the world of the Norwegian legend and folk-tale. And one must know the peculiar Norwegian humor.

For all these creatures of nature are not only big and gruesome, terrible and grotesque, but they are also intensely comical. It is as though one had heard the heavy step of the troll behind one on the moor and had started to run in mad fright, and then had laughed at oneself. Popular fancy seems to have taken revenge on the troll by making it so stupid and ridiculous. Rationalism and superstition have worked together to create the image of the troll. If we bear this in mind we have the key to Kittelsen's troll fancies.

EDITOR'S NOTE: A traveling exhibit of the paintings and drawings of the Norwegian artists Theodor Kittelsen and Erik Werenskiöld is scheduled to open at the Brown Stone Gallery in New York at the end of April, under the auspices of The American-Scandinavian Foundation. In conjunction with this exhibit, we take the opportunity to reprint this article and the accompanying illustrations which appeared in the December 1921 Number of The REVIEW.—Theodor Kittelsen was born in Kragerø in 1857 and died in 1913.

Jens Thiis once wrote: "Kittelsen is a man who, one would swear, had met a living troll face to face—and indeed he says he has done so—and who has never since been able to forget how uncanny and weird and immense the apparition was. So vivid is his presentation of the Norwegian troll world, both that which lives in the high mountains and in the deep forests, and the neck and the water sprite and all the other troll-dom and devilry in the land!"



"ASKELADDEN FLEEING BEFORE THE TROLL"

Drawing by Theodor Kittelsen

Theodor Kittelsen will always live in our art as the marvelous interpreter of our nature mysticism and the world of the folk-tales. Others have illustrated the folk-tales and have done so with felicitous art, but Kittelsen is unique by virtue of his spontaneity, the primeval freshness of his fancies. No one else seems to have sprung so directly from the mind of the people; he has their broad, drastic humor and their sense of reality combined with imagination.

To understand him fully we have to study his other work besides his troll pictures. Kittelsen had the tenderest and subtlest conception of nature. In the National Gallery in Oslo there is a series of water-colors which he did at Jomfruland, the green, poetic island outside of Kragerø. They are instinct with delicate feeling, and the effect is produced with the simplest means. It is the same intimate understanding of nature that created his troll pictures. We need only to look at the Forest Troll as it

comes heavy-footed through the woods. Such a creature in a Norwegian forest must look just like that and not otherwise. It is not simply that the artist has formed the troll in the image of his own fancy, so that we afterwards have to see it with his eyes. No, when the troll pictures appeared they seemed to set free the creatures that had lived in our imagination. Look at the troll, how it seems to be a part of the landscape itself! As children have we not seen it coming toward us? Have we not screamed and run from it in unspeakable terror? Afterwards we saw that it was only an old tree stump that had frightened us. But it was the mysticism that had gripped us—it was the troll!

The Norwegian folk-tales contain the most fanciful stories of trolls and witches. In tracing them back to the nature impressions from which they have sprung, Kittelsen stands on solid artistic ground, from which it amuses him to play with the trolls and with



"THE FOREST TROLL"
Drawing by Theodor Kittelsen



"WITCHES ON NOREFJELL"

Drawing by Theodor Kittelsen



"THE NECK SCREAMING"

Drawing by Theodor Kittelsen



"THE NECK IN THE GUISE OF A WHITE HORSE HAS LURED THE BOY TO GET ON ITS BACK AND LEAPS INTO THE WATER WITH HIM"

Drawing by Theodor Kittelsen

mysticism just as popular fancy has done. He makes his witches fight till the hairs fly or dance a mad witches' dance. He paints them in all kinds of absurd situations. It is when he allows his imagination to run its freakish course that he best reveals his genius as a temperamental artist and as a humorist.

Kittelsen studied in Munich, but his originality did not develop until he had left all academic art behind him. It would be impossible to imagine anything less academic or less bound by formulas than he. Like many a self-taught genius he was uneven in his work, his judgment was sometimes at fault, and his humor could at times be heavy and strained. He was most hu-

morous when he tried least. As a colorist he was uncertain, and he did not paint much in oils. The part of his work that will live is his lovely water-colors, his inimitable troll pictures, in fact all his interpretations of nature, and his numerous grotesque humorous drawings.

He was the most Norwegian of Norwegians. Now that the trolls have fled before the advent of civilization, with its hewing of forests and draining of moors and mining of rocks—now that there is hardly a living folk-tale left even in the remotest mountain valley—we shall have to go to him to find the old lost visions that have come down from the fruitful, fanciful Middle Ages in the North.

Alf Harbitz is a Norwegian author, editor, and critic, who has written extensively on literature and the arts.

THE NEEDLE-MAKER'S SON

A SHORT STORY

BY DAN ANDERSSON

Translated from the Swedish by Caroline Schleef

TRANSLATOR'S NOTE:

The present story, in several respects true, came out of Dan Andersson's brief teaching experience in the winter of 1907. One can readily believe that with his characteristic Huck Finn humor, Dan Andersson did post such a notice on the school-house door. In telling his friend Waldemar Bernhard of the episode he said: "I taught them a little something, but mostly fiddled for them or told stories. I thought we should have a good time together."

ERIK AXEL LEONARD, son of needle-maker Bom in Örebro, went through only five upper classes in school. It just did not pay to keep him there any longer, for even as a boy he showed more interest in *brännvin*, girls, and birds' nests than in anything else. *Brännvin* he drank, the girls he loved, and the birds' nests he robbed, in order to add to his egg collection, a passion with him second only to his bought collection of sheath-knives, flintlock guns and birchbark shoes. Axel was simply a wastrel; and since he had wealthy relatives, it was decided to make a merchant of him.

For many years he was "Johnny-on-the-spot" behind many different grocery store counters but he drank and collected birds' eggs until finally he became impossible. It was thought best, therefore, to get him a store of his own. Then perhaps he would take a greater interest in business. Twice they set him up with a shop and both times he failed completely. He could manage until spring came, then on a beautiful day in

May, he hung the following notice on his shop door:

ERIK AXEL BOM

in consideration of the delightful spring has gone away to angle for salmon trout and collect birds' eggs. Meanwhile respected customers can trade, devil cares where.

Of course, people were furious. This was no way to do business, so money was assembled for a ticket to America. He was then thirty-five years old; he was fifty when he returned. He had worked a little, and had drunk shockingly, but even so, he had managed to set up a little shop in Brännsjö, a Finn village, twenty-five miles from the railroad. His entire stock consisted of five sacks of meal, a sack of flour, and some salt pork. But now he had nothing over for drink. He swore and rowed about the long distances that made provisions costly and ate up his profit; he rowed about bad times and about his insolent relatives who would have nothing to do with him. He had a sister in Stockholm worth half a million kronor and he cursed because she did not die so he could reestablish himself.

Time went forward, his affairs backward. Times were also new in the Finn village, with new ways, worse than the old, perhaps. And Axel was old, with white hair and beard. But he kept on buying and selling, lived like a hermit in his house, and drank when circumstances permitted; he kept on collecting birds' eggs, hunted and fished, and argued with his customers when they were annoyed with him. In general, he was what one calls "a village wise one."

One day a strange schoolteacher came to the village. His name was Daniel Hugg. Least of all was he cut-out for fostering the young, and yet because of special circumstances that have little to do with this story, he came as substitute for four months in the Finn village school. Otherwise he was a bit of a poet, a bit more of a tramp, but mostly a man of the wilderness.

One Saturday Daniel Hugg went about the village to find some one he could really converse with, but through the entire day, found no one. Towards nightfall, he looked in on Bom, marveled at his prophet's hair and beard and fine face, and was invited to coffee with bread Bom had baked himself. After three hours' conversation, he discovered he had found a companion, well-read, well-bred, a pleasant fellow. Later when Daniel got into a quarrel with the parish pastor, at Bom's suggestion he put the following notice on the locked front-door of the schoolhouse:

SUBSTITUTE TEACHER
DANIEL HUGG

in consideration of the delightful spring, has gone angling for perch. Axel Bom is with him. Daniel Hugg will never return.

So it happened that these two, the lithe young wilderness wanderer and the white-bearded old shopkeeper sat day after day in a skiff on Gettjärn, each staring at his own line, while white clouds passed overhead and summer's gentle puffs rocked their anchored punt. Daniel would get food and a little *brännvin* and the days passed in blissful peace. When Daniel was put out of the schoolhouse, he moved up to Bom's house and slept several hours a night on the well-scrubbed, tidy floor. People fussed and fumed about them, but the perch in Gettjärn and Hakalam plashed joyfully about the idlers' hooks. They

cooked and ate and drank and told endless tales up at Bom's. If some customer came to buy three öre's worth of snuff, Bom could hardly be persuaded to drag himself off to the store. Each morning early, the two marched out to the forests; at noonday, Daniel climbed the hills and snared birds while old Bom slept in the shade of alders on some wooded charcoal ground. But most delightful of all were the hours when the sun shone warm and breezes blew just right. Then there was a good run of perch; then old man Bom sang his merry song of which neither he nor Daniel knew beginning or end:

In China go the Chinamen
with long, long bamboo poles
and hunt for worms in hill and dale,
and roast them on the coals.

And Kaiser Ke-li-mo-li-a
has paper boats, they say,
and hat of scarlet pabu-grass,
O God, how gaudy, gay!

His pig-tails shine a snake-skin bright,
a shining white, his pate—
for breakfast, eats a wiggly worm,
for lunch, a poor "mosquit."

But sometimes at sundown, Bom would steal away behind Knivklippan, lie there and cry. Daniel didn't know that, for when Bom had cried himself out, he came forward looking gruff, roared and swore, sang and wildly dangled his string of newly caught perch.

Summer passed, winter came, and one day Daniel had to leave. His money was gone; he had no work. He had to do something. True, Bom still had food but he couldn't live off him.

Yet at parting, they had a meal, coffee and cognac. Bom turned a little hand-organ he had once bought, that could play five different regimental marches, while Daniel whistled. And when he left, Bom stood in his doorway, swear-

ing and shouting he'd be glad if the devil himself took Daniel who would never be anything better than a loafer.

But when Daniel was gone, Bom went inside and cried so that his beard was wet. Then he looked over his egg collection, greased his shotgun, and at last, sat down at his table and hummed softly:

"Who is he who does not recall our brother. . . ."

Daniel had many wonderful adventures and experiences. After many years, he was near the province where he and Bom had angled for perch. He wanted to go up to see the old man but was too poor, thinking it would be scurvy not to have even a ten-kronor piece to make their reunion a pleasant one. So he departed again. And after a further lapse of time, when he had saved a hundred kronor, Daniel sat on the express train for Dalarna, with Bom in mind. Even now, it was a two-day trip up there.

Bom, on the contrary, was not thinking of Daniel, not at all. It was a biting cold winter's day, twenty below, with wind. His wood was burned up; he had had no food for two days. He had sold his nets and all his fishing gear, lines, hooks, and the old shotgun. All was eaten up. For a whole year he had not been able to do any trading.

A farmer in the village had now decided to drive him to the poor-farm at Pakby; this very morning Bom lay in bed, wishing it might not happen today when he was certainly freezing to death. He didn't want to get up because it was warmer to lie under his pelt. And he had little strength—when he raised his head, his breath was like a white cloud. His hair was now extremely long and tangled and his beard had not been combed for several weeks.

But now he heard the snow crunching outside. Now they are coming! They could at least have waited until it thawed. But no, they couldn't bring a

single stick of wood till sunnier days came! He was so contented—but the door opened and in a cloud of moistness, he saw the well-to-do farmer's sheepskin coat.

He had only to crawl out. He dressed himself while the farmer looked on. His tattered togs barely covered him; the farmer put gaiters on his legs and wooden shoes on his feet. Bom didn't want to ask for the loan of a fur coat; in all his life he had never asked anyone for anything, and neither did he intend to ask now. Devil take it, he was not cringing. But his old body shook like a leaf in the cold when he sat down in the sled; a tearing, biting, ice-sharp wind blew from the north. After about three miles he felt he could hardly go on. But he said nothing to the farmer in his sheepskin. One foot was already without sensation. He knew how stiff he was growing, and with it all, he cursed.

But when the nurse at the old people's home took him in charge, it was already too late. That night, bathed and lying between two sheets, he was conscious of very little more in this world. He was delirious but Nurse Hulda did not understand what was in his fevered brain. He lay so very still and once as he opened wide his large clear eyes, he said:

"Greet Daniel and say that Bom, in consideration of the coming delightful spring—yes—that Bom has gone away—and will never come again."

"And who is Daniel?" Nurse Hulda asked as she took up pen and paper to write.

But Bom turned his face to the wall. "He must try at Kopparsten. If he rows ashore there and ties up—I have put down a brush-heap there—so that's where the biggest perch are now. . . ."

And so he died.

But at Gränge posting-station, Daniel Hugg lay in his lovely warm bed and could scarcely sleep. He was thinking how jolly it would be when he came up

with his hundred kronor to the needle-maker's son, Axel—Axel Bom. In the middle of the night he sat up in bed, took his wallet from under his pillow to reassure himself the bill was still there. Satisfied at last, quieted by knowing that joy would ring to the roof up

at Bom's, Daniel slept and dreamed he was angling for perch in Hakalam while the old man slept in the shade of alders on the charcoal ground.

Next day he learned that the needle-maker's son slept in a deeper shade.

Dan Andersson, noted Swedish poet, had published several volumes of songs and stories by the time of his untimely death in 1920, at the age of 32. An article about him, by Caroline Schlee, appeared in the Autumn 1954

REVIEW.

OFT IN A CASTLE . . .

BY FREDERIK PALUDAN-MÜLLER

Translated from the Danish by R. P. Keigwin

OFT in a castle of the Middle Ages
would dance and feasting (we have heard) hold sway,
while down below, in dingy dungeon cages,
in fetters languishing the prisoners lay.

So, too, for many was the heavenly vision.

The Blest reclined above, and all was well . . .
while far below, where devils howled derision,
the damned endured the ceaseless pangs of hell.

Who would have clung to reveling and riot,
if prison sighs had pierced the castle floor?
And who could find in any heaven quiet,
believing others doomed for evermore?

SCANDINAVIANS IN AMERICA

The Scandinavian Airlines System's transpolar service between Europe and California, marking a milestone in aviation history, was inaugurated on November 15 with simultaneous flights from Copenhagen and Los Angeles, via Sønder Strømfjord in Greenland and Winnipeg, Manitoba. The occasion was celebrated with a series of ceremonies at both starting points in which a large number of distinguished guests participated. Both in Los Angeles and in Copenhagen the most elaborate and festive preparations were made, and the news columns and the editorials of the American and the Scandinavian press recorded the opening of the SAS Arctic route as "one of the most breath-taking advances of the modern age."

Among the guests on the first westward flight were Prince Axel of Denmark and the Prime Ministers of Denmark, Norway, and Sweden, Messrs. Hans Hedtoft, Oscar Torp, and Tage Erlander. Guests on the eastbound flight were Governor J. Goodwin Knight of California and Norris Poulson, Mayor of Los Angeles, as well as American and Canadian officials.

Before returning to Scandinavia via New York the three Prime Ministers were the guests of President Eisenhower at a luncheon at the White House on November 24. Among the other guests were the Ambassadors of Denmark, Norway, and Sweden, and Lithgow Osborne, President of The American-Scandinavian Foundation.

Carl Sandburg on December 14 was presented with a scroll by the Civil War Round Table of New York at a dinner at the New York University Faculty Club. The scroll hailed him as "the Lincoln of our literature" and "the voice of America singing," and paid tribute to him as "the prime interpreter

of the Civil War, whose life is the story of rich fulfillment."

The first New York showing of the paintings by Ralph Nelson was held at the Riverside Museum in New York January 9-30. Comprising 45 pieces, the exhibit included oils, gouaches, and water-colors, and formed a retrospective of the artist's work from about 1940 until his death in 1953. Ralph Nelson was born in Mount Vernon, New York, of Swedish-born parents, in 1914. He studied at the National Academy of Design, and his first one-man show was exhibited at the Galleria Schneider in Rome last June.

Thomas A. Sebeok, now Professor of Linguistics at the University of Indiana, was Fellow of The American-Scandinavian Foundation in 1947, studying Finnish in Sweden at Ungariska Institutet. Dr. Sebeok is editor-in-chief of *The Journal of American Folklore*.

Encouraged by the unprecedented success achieved in America early in 1954 by a visiting team of Swedish male gymnasts, a new elite troupe, consisting of one male and one female team, arrived on January 5 for a two-month tour of the United States and Canada. It is regarded as one of the finest groups of amateur gymnasts ever assembled. Most of the twenty-one participants have represented Sweden in Olympic Games or other international events.

The sixty-ninth annual Meeting of the Modern Language Association was held at the Statler Hotel in New York December 27-29, 1954. At the session on Scandinavian Language and Literature, led by Professor Einar Haugen, four papers were read: "Contemporary Danish Literature" by Phillip M. Mitchell

of the University of Kansas, "The Swedish Dialects of Estonia" by Gösta Franzén of the University of Chicago, "A Type of Word-play in Egill Skallagrímsson's Verse" by Jóhann S. Hannesson of Cornell University, and a paper on the introduction of end rhymes in Old Icelandic poetry by Stefán Einarsson of The Johns Hopkins University.

H. Christian Sonne on December 14, 1954, addressed the National Council of the National Planning Association at a meeting in Washington, D.C. The address, entitled "Technological Advance and National Policy," was later printed as Special Report Number 34 of the Association. Mr. Sonne, who is Chairman of the Board of Trustees of the National Planning Association, is also Treasurer and a Trustee of The American-Scandinavian Foundation.

The eightieth birthday of Dr. Alvin Johnson, President Emeritus of the New School, was observed on December 15 at a meeting of the general seminar of the Graduate Faculty of the school. The Graduate Faculty is the former University in Exile which Dr. Johnson established in 1933 with a group of scholars rescued from totalitarian countries in Europe.

Fred Johnson, the well-known Danish-American industrialist, died on November 2. He was born in Denmark, in 1896, and came to the United States in 1913, where he made his home in Detroit. He was the founder and president of the Progressive Welder Corporation of that city, and participated in organizing a number of related factories and industries to be operated by former employees. He was a Trustee of The American-Scandinavian Foundation since 1950.

He was also very active in charitable and relief work, and was president of Detroit Charitable Relief, his own or-



FRED JOHNSON

ganization. He was a member of the board of the Save the Children Federation, and chairman of the National Danish Division of the same organization. He was also a member of the American Rebuild Committee, and had been awarded several decorations and honors for his philanthropic work.

Scandinavian scholarship in the U. S. has sustained another great loss with the recent death of Dr. Sigurd Bernard Hustvedt, at the age of 72. He was a graduate of Luther College, received his doctorate from Harvard in 1915, and was a Fellow of The American-Scandinavian Foundation 1922-23. He was for many years Professor of English in the University of California at Los Angeles. His chief books were published by the Foundation: *Ballad Criticism in Scandinavia and Great Britain During the Eighteenth Century* and his translation of Munch and Olsen's *Norse Mythology*. He also contributed several important articles to *The American-Scandinavian Review*.



Sven Järlas

A SCENE FROM "THE GREAT HIGHWAY" BY AUGUST STRINDBERG

This photograph is one of the group to be featured at the exhibition of Swedish Theatrical Arts at the Brander Matthews Dramatic Museum at Columbia University during April and May.

The Brander Matthews Dramatic Museum at Columbia University during the 1954-55 season is host to a series of exhibits on the theater arts of Scandinavia. Theatrical paintings and drawings, photographs, posters, publications, and recordings from Scandinavian stages are included in these exhibits, which are equally contemporary and historical in outlook, and are designed to tell the story of the various theaters and to present intrinsically satisfying works of art. Following their showings in New York, the exhibits will be displayed in other parts of the U. S.

The exhibition of Norwegian theater arts opened last October and included a large number of photographs of stage productions, posters, and two score paintings by such imaginative designers as Per Schwab and Arne Walentin. The

work of the Norwegian Traveling Theater was also featured through maps and other documentation of its problems in travel and production. Not only the theaters in the capital, but also the stages of Bergen and Trondheim contributed much interesting material to throw light on the history and progress of the theater in Norway.

An exhibit featuring the Danish theater will be on display at the Brander Matthews Dramatic Museum during the month of March. This exhibit shows the strong tradition and current vitality of both Danish theatrical scholarship and stage production. It includes special sections for Ludvig Holberg, Kaj Munk, and the Danish pantomime and ballet. The Swedish exhibition, which will open in April and will be on view through May, is distinguished by much

material from the Drottningholm Theater and the modern stages of Stockholm, Malmö, Gothenburg, and other centers of Swedish dramatic art. There is documentation not only for the more orthodox theater, but for the opera, ballet, film, and radio as well.

Augustana Swedish Institute of Augustana College, Rock Island, Ill., is this year again offering courses in its Summer School of Swedish. The courses last from June 13 to July 22 and include Beginning, Intermediate, and Advanced Swedish. A maximum of seven college credits may be earned.

Ben Blessum, Manager of the Norwegian Travel Bureau in New York from 1923 to 1936, died in Chicago on October 4 at the age of 77. He was also noted as a painter, journalist, and lecturer, and was a frequent contributor to *The American-Scandinavian Review*.

Dr. Albert Morey Sturtevant, Professor Emeritus of German in the University of Kansas, was recently elected an Honorary Member of the Icelandic Literary Society. Professor Sturtevant has had a long and distinguished career as teacher and philologist, and is also the Managing Editor of *Scandinavian Studies*.

Ingrid Kolseth, 19, of Averill Park, N.Y., was selected as New York's Viking Queen at the Women's International Exposition in November. She won a free trip to Norway by the Icelandic Airlines and will be the guest of the Norwegian National Travel Association during the Holmenkollen skiing events in Oslo in March.

The Norwegian-American Historical Museum in Decorah, which was founded

in 1877 by Luther College, preserves the records of the history of the immigrants from Norway, their pioneer struggles and achievements, as well as the contributions made to American life by them and their descendants. The Museum's Hall of Honor is a gallery of pictures of Norwegian-American leaders, and includes governors, senators, scientists, artists, authors, educators, and many others of Norwegian birth or descent who have distinguished themselves in such a way as to shed honor upon the ethnic group from which they have sprung. Among recent additions to the gallery are the portraits of Dr. Joseph Simonson, American ambassador to Ethiopia; Gabriel Hauge, Economic Adviser to President Eisenhower; Ole Evinrude, the inventor of the outboard motor; Claire Egtvedt, Chairman of the Board of the Boeing Aircraft companies; and Erik J. Friis, Editor of *The American-Scandinavian Review*.

Carl G. O. Hansen retired recently, at the age of 83, as Editor of the monthly publication of the American fraternal organization Sons of Norway, after fifteen years' service. He was formerly editor of *Minneapolis Tidende*, and has had a long and fruitful career as a writer and journalist. His successor as Editor of *Sons of Norway* is Einar O. Hammer.

Gerhard N. Sonnesyn of Minneapolis last fall succeeded E. B. Hauke as president of the Supreme Lodge of the Sons of Norway. Mr. Sonnesyn was formerly the Legal Counsel for the organization, whose headquarters is in Minneapolis.

Tor Gjesdal, Director of the Department of Public Information at the United Nations, has accepted the position as head of UNESCO's public information service, with headquarters in Paris.

The new Nordic Hall Museum, which includes part of the Scandinavian collections of the Maurice Dunlap Museum of Dell Rapids, was recently opened in Sioux Falls, South Dakota.

Dr. Richard Beck, Professor of Scandinavian Languages and Literatures and Head of the Department of Modern and Classical Languages at the University of North Dakota, and Mrs. Beck, spent last summer in Scandinavia, primarily Iceland and Norway.

Dr. Beck represented the Icelandic National League of North America and Governor Norman Brunsdale of North Dakota, and gave one of the addresses, at the festivities in Reykjavik commemorating the tenth anniversary of the Icelandic Republic. He lectured at the University of Iceland and addressed large public gatherings in many parts of the country.

While in Norway, Dr. Beck presented greetings from Governor Brunsdale to Prime Minister Oscar Torp and participated in a broadcast dealing with Norwegians in North Dakota which was short-waved to Norwegians in all parts of the world. Dr. and Mrs. Beck visited numerous Norwegian places of historic interest and cultural institutions. In Copenhagen Dr. Beck attended The Second International Classical Congress as a representative of the University of North Dakota.

The famous Danish physicist Professor Niels Bohr spent the last three months of 1954 in the U.S. where he attended numerous congresses and conferences on the peaceful use of atomic energy and its many implications.

For the seventh time the Universities of Minnesota and Wisconsin join forces in a summer session featuring Scandinavian Studies. In the summer of 1955 the session will be held on the University of Wisconsin campus at Madison, according to announcement made by the chairmen of the two Scandinavian Departments, Professor Alrik Gustafson of Minnesota and Professor Einar Haugen of Wisconsin. The arrangement was first made at the time when programs of Scandinavian Area Studies were established at these universities and has continued since with alternating sessions on each campus. This is the only session of its kind in the United States and should attract students who wish to increase their knowledge of life and literature in the Scandinavian countries.

Professor Axel Skjerne of Oberlin College last September was awarded the Knight Cross of the Order of Dannebrog in recognition of his promotion of Danish music in the U.S. and for other contributions in the interest of Denmark. Professor Skjerne, who is a native of Copenhagen, has been on the Oberlin faculty since 1927 and is professor of pianoforte.

Dr. A. L. Bakke, Iowa State College botanist, was recently presented with the most distinguished award of the North Central Weed Control Conference at a meeting in Fargo, N. D. Dr. Bakke was given a life membership in the Conference for his research in weed control over the past 35 years. He has been on the faculty of Iowa State College since 1910 and is professor of botany and plant pathology.

THE QUARTER'S HISTORY



DENMARK

SEPTEMBER was a lively month in Denmark, politically speaking. The long negotiations with the political parties concerning improvements in the foreign exchange situation finally led to an agreement on September 25 between the Social Democratic and the Social Liberal parties on certain measures. Corresponding legislation was enacted during the following days. Talk about possible changes in the Government was abandoned, as the Social Liberals declined to join the Social Democratic minority Government.

The background of the negotiations was the constant drain in the Danish foreign exchange reserves during the last year. In itself it was not of really serious proportions, only some 5 per cent of the annual import value, but as Denmark has only small reserves, even a modest decline becomes a rather serious matter. Politicians and economists agreed that precautions had to be taken in order to reduce Denmark's import and increase its export. It was widely acknowledged that one consequence of the recent experience should be efforts to maintain a larger exchange reserve in the future. Neutral observers warned the people against the concept of any economic crisis. On the contrary, it was pointed out that the overall picture is of a healthy economy with full employment and high production and that, as a matter of fact, it is this prosperity which has made it possible for the public to step up purchases of imported goods.

The measures decided upon included:

Expansion of the system of credit to exporters.

Tax reduction as premium for personal savings.

Sharpening of terms for installment buying of items such as motor cars, motorcycles, radios and refrigerators.

Increase of excise taxes on liquor, cigars and cigarettes.

Increase in the prices of State railway fares.

Reduction of State support of house building.

Reduction of the civil building program, such as schools.

Thus some of the measures were intended to reduce direct buying of imported goods while others aimed at direct reduction through reducing the people's buying power. In line with this it was stipulated that the new tax income must not be spent by the Government but frozen in a special account in the Danish National Bank.

Also the Danish military program was curtailed as part of the effort to improve the balance of payments. The planned expenditures of Kr. 1190 million was cut to Kr. 830 million, mainly through a reduction of enlistments by 3000 men. It was pointed out that this reduction was not as large as it might sound because, in order to fill the cadres, Denmark in recent years has had to enlist men who were not quite up to the usual military physical standards. Under the new program there will be no need for this. Also, retraining of soldiers, planned for 1955, will be postponed until 1956 as part of the savings program. The reductions of the military program were agreed to with hesitation but it was felt that the curtailment could not be limited to the civil sector.

THE DANISH MINORITY in South Slesvig mustered 42,231 votes at the election on September 12 to the Kiel provincial

Parliament. This was 4 per cent compared to 3.3 per cent at the election last year, but not enough to satisfy the so-called 5 per cent clause.

A communiqué issued after a meeting of the parliamentary Foreign Policy Committee quotes Foreign Minister H. C. Hansen who said that there was reason to rejoice that the Danish minority at the election in South Slesvig on September 12 mustered 42,000 votes. The German minority in North Slesvig, he said, had obtained representation in the Danish Parliament on only 9,500 votes, while the Danish minority in South Slesvig was denied representation on 42,000 votes. In Danish opinion he said this is incompatible with a liberal and democratic order. "I refuse to believe," he added, "that the last word has been spoken in this matter," and hoped that the minority would meet goodwill within authority circles to solve that problem and so secure a reasonable representation for the minority.

IN COPENHAGEN ON October 19, the Folketing after a nine-hour debate before packed galleries, 133 against 22 (Social Radicals and Communists) authorized Foreign Minister H. C. Hansen, at the NATO Council meeting in Paris to approve the re-arming of West Germany and her joining the Western defense system.

The three parties backing the move (Social Democrats, Moderate Liberals and Conservatives) charged the Foreign Minister also with injecting into the Council meeting the question of the German treatment of the Danish minority in South Slesvig.

AT NATO COUNCIL meeting in Paris on October 22, Danish Foreign Minister H. C. Hansen, in the presence of West German Chancellor Konrad Adenauer as observer, presented Denmark's views concerning the Danish minority in South Slesvig. He said that it was not

only a question of political rights, but also one of liberal policy in all matters that concerned the life of a minority.

Norway's Foreign Minister Halvard Lange, in the course of his speech, declared that Norway shared Denmark's views and would support efforts to reach a happy solution of the issue between Denmark and Germany, now both members of the same alliance.

Following the NATO meeting the Danish Foreign Minister had a talk with Dr. Adenauer and said that the West German Chancellor had spoken in an altogether positive manner on the problem. Dr. Adenauer later confirmed this to the press saying that he had listened with the greatest interest to what the Danish Minister had said about South Slesvig and that he had found occasion to telephone to Kiel reporting what the Danish Foreign Minister had said. The matter, he said, would be discussed further upon his return to Germany.

BECAUSE GREENLAND was a Danish colony, Denmark was a member of the United Nations Committee on Information from Non-self-governing Territories, and regularly submitted information on the status of Greenland for consideration in the Committee. Under Denmark's new Constitution on June 5, 1953, however, Greenland became an integral part of the Danish realm and the Danish Government consequently announced its withdrawal from the Committee. This matter was up for consideration in Committee meetings September 7-9.

Eske Brun, Head of the Greenland Department in Copenhagen, made a statement on behalf of the Danish Government, and the two Greenland representatives in the Danish Government, Mr. Frederik Lynge of North Greenland, and Mr. Augo Lynge of South Greenland, who had flown in from Greenland for the occasion, also

*Danish Information Office***HANS HEDTOFT**

The Danish Prime Minister passed away suddenly on January 29 while on a visit to Stockholm as a delegate to the Nordic Council. He was only 51 years old. He had been the leader of the Social Democratic Party since the mid-thirties and served as Prime Minister from 1947 to 1950 and then again from 1953 on. His successor in office is Foreign Minister H. C. Hansen.

made statements. Questions from several members of the Committee were answered, and in conclusion a resolution was adopted expressing the opinion that Denmark should no longer transmit information on Greenland to the

Committee. Minister B. Dons Møller, as Acting Chairman of the Danish Delegation, accepted the resolution on behalf of Denmark.

During the debate much praise of the Danish attitude toward Greenland

and the Greenlanders was expressed. Especially it seemed to be appreciated that the Greenlanders were present and expressed their stand.

Changes in the Danish constitution making Greenland an integral part of Denmark, on an equal footing with the rest of the country, were explained to the UN General Assembly's Trusteeship Committee by Danish representative Hermod Lannung. He told the Committee that the people of Greenland, through their duly-elected representatives, had freely exercised their right of self-determination. In addition to their own National Council in Greenland, they had two elected representatives in the Danish Parliament.

Under the new constitution of 5 July 1953, he said, Greenland enjoyed the same rights and the same full measure of self-government as other parts of Denmark, and was represented in the Danish Parliament on an equal footing with the rest of the country. Through inter-marriage during the past 150 years, the population of Greenland is "Eskimo-Scandinavian," he said.

Following the Danish delegate's statement, several countries paid warm tribute to the manner in which Denmark had kept the United Nations informed of developments in Greenland leading to its present status. These representatives congratulated Denmark for the successful conclusion of its task in preparing the Greenlanders for self-government and expressed their best wishes to the people of Greenland and of Denmark.

Finally, on November 22, the UN General Assembly affirmed by a roll-call vote of 45 to 1 with 11 abstentions, that Greenland has ceased to be a non-self-governing territory, and that Denmark need no longer transmit data on the territory to the United Nations. The resolution expresses the opinion that the people of Greenland have freely decided on integration within the

Kingdom of Denmark on an equal footing with the rest of Denmark and, accordingly, have freely exercised their right of self-determination.

Several of those abstaining explained that they did not object to the proposals concerning Greenland as such, but to a paragraph in the preamble which affirms that the General Assembly has competence to decide when a territory has or has not attained full self-government. That paragraph was adopted in a separate vote by 34 to 15 with 4 abstentions.

Denmark's representative, Hermod Lannung, observed that the voting confirmed his view that the resolution would have been adopted unanimously had it not been for the inclusion of this paragraph in the preamble. Its inclusion had prevented a number of delegations from voting for the resolution as a whole, he said.

EMPEROR HAILE SELASSIE and his party, including his son, Prince Makonnen, on the State visit to Denmark, were met on their arrival in Copenhagen on November 21 by King Frederik, Queen Ingrid, and high military and civilian officials. The honor company of the Royal Life Guard was present with banner and band. The visitors resided during their stay at the Christian VII Palace at Amalienborg. The King and Queen gave a state dinner at Christiansborg. The state visit included also a gala performance at the Royal Theater and visits to agricultural and social institutions.

THE PRESENCE of deposits of lead and zinc in East Greenland at Mesters Vig, reported in 1948 by Dr. Lauge Koch, has now been substantiated, and beyond expectation, as acknowledged by the Nordic Mining Company. Actual mining is expected to begin by spring 1956 and the first shipments by summer of that year when ice permits.



ICELAND

THE ICELANDERS look back upon 1954 as the most prosperous year in their history, during which construction and production were high and markets good, work plentiful, and individual incomes higher than ever. They realize, however, that there are serious flaws in their economic structure which might easily lead to serious difficulties in the near future. But they have faced such difficulties before and are optimistically planning continued construction, new power plants, factories, ships, dwellings, etc.

THE CHIEF DIFFICULTY is the same that has plagued the Icelanders during the last two decades: lack of stability in their economy. Inflation seems to be a constant threat to the Icelandic economy and it raises the cost of production until Iceland's products are about to price themselves out of their markets. First, it is attempted to allay this evil by supports. Such official supports are already being given to the two principal branches of the fishing industry as well as to the farmers. If these measures become insufficient, there is but one thing left, devaluation of the króna. The ominous shadow of this drastic measure is already visible in Iceland, and Premier Ólafur Thors gave the nation a warning in his New Year's broadcast, in which he stated that only the most far-reaching counter-action could prevent this.

THE POLITICAL SCENE was as usual turbulent during the last quarter of the year. The Alþing met in early October for its usual session, where the principal subject of discussion was the budget for 1955. A motion of no confidence in the Minister of Education, Mr. Bjarni

Benediktsson, for his appointments to schools, was soundly defeated, since the Government has a large majority. Another question which caused heated discussion was how Iceland was to vote at the UN General Assembly on the Danish request to have Greenland recognized as an integral part of Denmark. The Government again had its way and the Icelandic delegation abstained from voting.

MR. JOHN J. MUCCIO, the new American Minister to Iceland, arrived, presented his credentials, and took up his duties. He has a long diplomatic career behind him, culminating in his Ambassadorship to South Korea, a fact which Icelandic communists have interpreted as having the most sinister implications!

DR. KONRAD ADENAUER, Chancellor of West Germany, arrived on a short, official visit en route to the United States. He visited Reykjavík and Þingvellir and had conferences with Icelandic officials.

THE ICELAND LABOR FEDERATION held its biennial congress in November. Mr. Hannibal Valdimarsson, a Social Democrat, was elected President with the support of a minority of his own party and the Communist delegates. This was considered a major political development.

ELECTRICITY was much discussed during the last three months of the year. In December, the 50th anniversary of the introduction of electric waterpower was celebrated, and the Government announced plans for new power stations in the western and the eastern parts of the country. So far only 1.3% of the power that could be harnessed from Icelandic rivers has been used, even if Iceland already compares favorably with other nations in the amount of

electricity consumed per capita. But the unharnessed water power is the largest single source of future wealth the Icelanders own, and there is considerable discussion about the possibilities of establishing large industries, such as aluminum production.

AVIATION has also been in the spotlight, since the Iceland Airways (*Flugfélagið*) added a Skymaster to their fleet just before Christmas. This company now maintains regular air connections with 23 places in Iceland as well as other countries. A new airport has been opened at Akureyri in the north.—In addition to this airline, the Icelanders own another one (*Lofleiðir*), which flies exclusively between Northern Europe and New York via Iceland.

IN THE DEATH OF EINAR JÓNSSON the Icelanders lost their greatest sculptor as well as a great and noble man. According to his own wish, Mr. Jónsson was buried in the parish of his birth in southern Iceland, to which he had returned regularly summer after summer. The Government sponsored a memorial service in Reykjavík. A few weeks after his death a large volume covering almost all of his work was published. The work was edited by Mr. Benedikt Gröndal in close cooperation with the artist.

THE BOOK SEASON turned out to be as lively as ever last December with a great number of Icelandic and translated works appearing. The art galleries had one exhibition following another, the most important being that of the master Kjarval. On the stage the opening of Halldór Kiljan Laxness' new play, *The Silver Moon*, was the highlight, while the premiere of the film *Salka Valka*, made by a Swedish company, was the most noted event of the cinema season.



NORWAY

THE MOST DRAMATIC EVENT in Norway in the last quarter of 1954 was the arrival of Albert Schweitzer from his hospital in darkest Africa. Dr. Schweitzer had been awarded the Nobel Peace Prize in 1952 and came at last to Norway to deliver the promised address. The enthusiasm with which he was received reminded one of the return of another great humanitarian, Fridtjof Nansen, to his native land.

In an impassioned plea for peace Dr. Schweitzer urged mankind to rise above thoughts of war and warned us that the alternative would be complete disaster. He branded nationalism as the worst enemy of peace and humanity and scored the arbitrary drawing of frontiers that ignore economic realities as well as the forcible expulsion of whole peoples from their inherited territories. "Man has developed into superman," said Schweitzer, "but his spirit has not risen to a level corresponding to his possession of superman force. The spirit is not dead, however, and will again rise triumphant." He concluded on a note of hope: "We can no longer avoid the question about the future of humanity. We must admit that we are guilty of inhumanity, and apply our will toward the coming of an era where war will be out of the question."

Dr. Schweitzer's overflow audience was headed by King Haakon. The following day other hundreds of students paid him their tribute by marching in a torch parade, and thousands hailed him in the Town Hall Plaza. The newspapers of Oslo collected Kr. 300,000 to aid his missionary work in French Territorial Africa. He said he would use the money to build a leper hospital at Lambaréné, bearing the name of Norway.

As an outstanding organist Dr. Schweitzer reviewed a Bach concert in Holy Trinity Church played on the modern organ designed by the Norwegian musician Eivind Groven.

THE UNITED NATIONS High Commissioner for Refugees, Dr. G. J. van Heuven Goedhart, disclosed last fall that he had taken the initiative to institute a Nansen Medal for outstanding service in the field of refugee work. To be awarded once a year, the medal is named in honor of Dr. Fridtjof Nansen, the Norwegian explorer, scientist, and statesman. In a statement to the UN Social, Humanitarian and Cultural Committee, the High Commissioner said the purpose of the medal was to help keep the memory of Fridtjof Nansen alive. After World War I Dr. Nansen, as High Commissioner for the League of Nations, directed the repatriation of prisoners of war, the feeding of starving millions in the Soviet Union, the exchange of Greeks and Turks to their old home lands, and the granting of passports to Armenian refugees. To White Russian exiles he issued the famous Nansen stamp, which is still for hundreds their only certificate of world citizenship. In 1923 Nansen was awarded the Nobel Peace Prize. He died May 13, 1930.

FOREIGN MINISTER HALVARD LANGE, on September 24, had addressed the United Nations in a humanitarian vein similar to that of Schweitzer and Nansen. Stressing the importance of international cooperation in the economic and social fields, he revealed that the Norwegian Parliament would be asked to vote substantially larger contributions to the UN Technical Assistance Program as well as refugee relief. He also urged an end to an "anomalous situation" whereby the Peking government is denied representation in the UN. This, he said, precludes a realistic



Norwegian Information Office

EINAR GERHARDSEN

who on January 22 succeeded Oscar Torp as Prime Minister of Norway.

consideration of vital issues. "The task of the UN," he said, "surely is to facilitate international contacts, not to impede or prevent such contacts."

ON OCTOBER 16 Foreign Minister Halvard Lange told the Norwegian Parliament that the Cabinet is in favor of admitting West Germany to the North Atlantic Treaty Organization, as proposed by the 9-power conference in London. He said the Cabinet considers the proposed controls, partly within NATO and partly within the Brussels Pact, as a guarantee that West Germany will play its part within NATO in line with the other member nations. As to whether or not Norway should join the expanded Brussels Pact, he said the Cabinet had not as yet taken a stand on that question. He stated that the

Cabinet viewed the London conference as a significant advance toward strengthening the unity among all free peoples, and hoped that the adopted resolutions would receive the necessary support in all of the countries involved. The Cabinet was also of the opinion that Norway should express its agreement with the statement on Germany issued by the three occupation powers.

Under the 9-power proposals, Mr. Lange observed, the SHAPE commander-in-chief would be granted greater authority as to the stationing, deployment, and other disposition of NATO forces on the European continent, and his authority with regard to military supplies would likewise be increased. These proposed revisions, in the view of the Norwegian Cabinet, would offer perhaps the best assurance against any future political adventure by Germany or any other member nation, he said.

An eight-hour debate in the Norwegian Parliament, held on October 18, clearly indicated that a preponderant majority of the 150 legislators was in favor of inviting West Germany to join the North Atlantic Treaty Organization. A Cabinet statement to that effect was supported by the chairmen of all party groups, except the 3-member Communist group, and by all but two of the non-Communist speakers. There was no vote on the Cabinet statement as no action was to be taken until the Storting would be asked to ratify the NATO protocol on the invitation.

A FOUR-YEAR PLAN are the words which describe Norway's official purpose in the field of production and economics. Prime Minister Oscar Torp observed that the most profitable production in Norway is based on electricity. Capital investment must play a leading role. At present thirty per cent of Norway's income, private and public together, is being returned to investment in Norwegian enterprises.

"MORNING MIST" was another evidence of Norwegian cooperation in international affairs. "Morning Mist" was the title given the defense maneuver last autumn along the Norwegian coast. It was conducted by air force and naval units and directed by Norwegian commanders but supported by twenty thousand guest ground troops from Great Britain, Denmark, France, and the Netherlands.

UNDERGROUND MUNITIONS FACTORIES are a further feature of Norway's defense. In November Crown Prince Olav dedicated the five-acre underground workshop of Raufoss Ammunition Factory. Among the 2,300 important guests at the festive dinner, held two hundred feet below ground in an air-conditioned hall, were a thousand Raufoss employees and all the excavation workers.

Raufoss is completely proof against any type of bomb. Nine million cubic feet of rock have been blasted out of the mountain. The nine halls have a ceiling height of thirty feet. Temperature is kept at 60° F., and the air is changed every six minutes. There are two cafeterias down there and a sizable library for archives.

It is not only munitions that can be manufactured in this bomb-proof factory. When the need for large-scale defense production tapers off, Raufoss will be geared to turn out civilian goods for Norway's export markets: cheese knives, sea rescue rockets, water spigots, electrical fittings, bolts and nuts, as well as fireworks and Christmas tree sparklers.

WHALE FACTORY SHIPS set out as usual in October from Sandefjord for the pelagic catch in the Antarctic. The first vessel to sail was *Kosmos IV*, and she was followed by eight other factory ships and their attendant catcher boats, all from Norwegian

ports. Three floating factories each embarked from Japan and Great Britain, one each from South Africa, the Netherlands, and the Soviet Union, plus a Panama-registered *Olympic Challenger*—nineteen in all. The total catch for the 1955 Antarctic whaling is limited to 15,500 blue-whale units.

Already by December 1 Norwegian whaling operators had sold 88,000 tons of their anticipated 1955 Antarctic whale oil at a price of Kr. 1,500 a ton. That is a total of some \$20,000,000. The lucky buyers were Unilever in Great Britain and De-No-Fa in Norway.

In addition to the Antarctic haul Norwegian whalers from land bases made a considerable catch, in the summer months, of smaller whales in the North Atlantic. Red whale steak was shipped in quantity to the United States both for human consumption, including "whaleburgers," and for de luxe diet on mink farms.

IN FINNMARK PROVINCE the reconstruction of homes, churches, and public buildings, after the ruthless devastation by the retreating German armies, is all but completed. Yet the supply of electricity is still in arrears. Homes, barns, schoolhouses, and factories are much larger now in Finnmark than before the war.

PRIVATE PHILANTHROPY in Norway has not been extinguished by social legislation. One notable contribution was Norsk Hydro's gift for cancer research at the Radium Hospital in Oslo, presently expanded to accommodate 300 lying-in patients.

EXPORTING ENGINEERING is another factor in Norway's economy. The association Noreno has lately secured contracts in fifteen foreign countries. Brazil, for example, has given orders

for three hydro-electric power stations, extensive dock facilities, a slip-way, a factory building, and other projects.

NIOBIMUM is one of the many rarer metals of Norway desired by other countries. It is a lustrous steel-gray metal of atomic weight 92.91. Niobium has a high fusing point and is useful in making alloys for jet engines. Exports of niobium to the United States are presently valued at Kr. 800,000 each month. Belgian Congo, Nigeria, then Norway are the chief niobium exporters. But Norway will soon be number two as the operations at the Sjøve deposits, started in 1953, hold an estimated six million tons of niobium-rich limestone.

BROADCAST of the news of Norway now reaches all nations on short-wave. A regular Sunday feature is "Norway This Week." This 25-minute program begins with a brief summary of news. Then follows a talk, a feature, or a concert. The object is to keep listeners in every country posted on the main trends in the fields of Norwegian culture, social welfare, industry, and politics, and to present the country's leading artists and orchestras in renditions of Norwegian music, both classical and contemporary.

HOUSEWIFE RELIEF is fast becoming as general a municipal institution in Norway as is the fire department in American towns. When a mother is incapacitated for household routine by illness or otherwise the father telephones "Housewife Relief" just as he would the police or the fire department, and presto! a trained young expert housemother comes on her bicycle to take over the nursing, washing, cooking, darning, and getting the children ready for school.



SWEDEN

THE SWEDISH GOVERNMENT's determination to forestall a new inflation was expressed in direct action on October 14 when the Riksbank and the National Debt Office announced that a four-per-cent bond loan was to be issued. This rate is one-half of a percentage point higher than that on any other gilt-edge issue offered in Sweden since World War II. On the Stockholm Stock Exchange, the announcement caused state securities bearing an interest of 3 and $3\frac{1}{2}$ per cent to decline sharply, and stock prices also were lower.

The Riksbank did not raise its discount rate of $2\frac{3}{4}$ per cent, but it canceled its fixed lending rates, which means that the insurance companies will no longer be able to borrow money on government securities. The commercial banks and the savings banks were expected to follow the example set by the central bank and raise their interest rates somewhat.

The increase in the interest for long-term loans, according to the Minister of Finance, Per Edvin Sköld, aimed at immobilizing funds which it is difficult to reach by other measures. The commercial banks were asked to be more restrictive in the granting of credits, in order to counteract present tendencies towards a too rapid expansion in some fields of the national economy.

Both the trade unions and the employers welcomed the move as an indication of the government's firm resolution to preserve the value of the krona. The leaders of the opposition also expressed their approval.

FIFTEEN CABINET MINISTERS from Denmark, Norway and Sweden met at Harpsund—country home of the Swed-

ish Prime Minister—on October 30-31 to discuss Scandinavian economic collaboration and the possibilities of creating a joint Scandinavian market. According to press comments, the meeting was marked by an optimistic spirit.

The official communiqué issued after the meeting says that it was agreed that a survey should be made of those commodities which are only to a small extent subject to tariffs and quantitative restrictions and in regard to which conditions seem specially favorable to the speedy opening up of a common market. It should be examined among which other categories of goods the establishment of a common market would bring advantages to all three countries. As instances of such branches are mentioned: chemical and pharmaceutical industries, iron and steel production, electro-metallurgy and electro-technics, and also industries manufacturing primary and semi-finished products of non-ferrous metals.

There should further be a review of such conditions as affect the mutual competitive power between the industries of the three nations with special regard to subsidies, wages and taxes, rules of fiscal deduction, etc. A uniform customs nomenclature was also recommended.

The joint activities within this field are now to be directed by a delegation consisting of one member of each of the three Governments. This group will be responsible for preparing all matters of Scandinavian economic cooperation and the joint planning of such activities. Under the group of Ministers there will be a joint committee consisting of three experts from each country.

ERNEST HEMINGWAY, American novelist and short-story writer, was chosen the winner of the 1954 Nobel Prize in Literature by the Swedish Academy. The citation hails Mr. Hemingway for

his "powerful and in modern literature style-forming mastership, most recently evinced in *The Old Man and the Sea*." From Cuba, where he has been living for many years, the author expressed deep regrets at not being able to receive the prize in person at the annual Nobel Day festival in the Stockholm Concert House on December 10, since he is still troubled by injuries sustained in two airplane crashes in the African wilds in January of 1954.

Hemingway has had an extraordinary influence on modern Swedish letters ever since his novel *The Sun Also Rises* appeared in Swedish in 1929—one of the first translations of this book. Practically all of his works have been translated into Swedish, and the combined editions have sold about 200,000 copies, with *A Farewell to Arms* accounting for the biggest portion, 70,000 copies.

Three American scientists shared the 1954 Nobel Prize for medicine and physiology. They were Dr. John Franklin Enders, of the Harvard University Medical School, and his collaborators, Drs. Thomas H. Weller, of the Harvard School of Public Health, and Frederick Robbins, of the Western Reserve Medical School, in Cleveland, Ohio. They were honored for their accomplishment in finding new ways of growing virus for polio vaccine, or, according to the official citation of the Caroline Medical Institute in Stockholm, which awards this prize, "for their discovery of the ability of the poliomyelitis virus to grow in cultures of different tissues." While dividing the prize sum of about \$36,000, each winner received the Nobel Medal and an illuminated diploma.

The 1954 Nobel Chemistry Prize went to Professor Linus Pauling, of the California Institute of Technology. He was honored by the Swedish Academy of Science for his discoveries concerning the forces which hold molecules to-

gether, particularly in the body-building protein substances.

The Academy of Science awarded the 1954 Physics Prize to two West German scientists, Drs. Max Born, a former Professor of the universities of Göttingen, Cambridge, and Edinburgh, and Walther Bothe, of the Max Planck Institute at Heidelberg. Dr. Born was named "for his fundamental works in quantum mechanics, especially his interpretation of wave function," and Dr. Bothe received the other half of the prize for his "coincidence method" in the study of cosmic radiation "and the discoveries he made with it."

WITH TRADITIONAL POMP and circumstance, the annual Nobel Festival was held in the Stockholm Concert House on December 10, the day on which, in 1896, Alfred Nobel, the donor of the prizes, died. King Gustaf VI Adolf presented the prizes to six of this year's seven winners, Ernest Hemingway, the literary laureate being unable to make the journey to Stockholm because of injuries sustained in two airplane crashes last year. His prize was received by the American Ambassador, John M. Cabot, who also read a message from Hemingway. In thanking the Nobel Foundation for the prize, Mr. Hemingway said that "no writer who knows the great writers who did not receive the prize, can accept it other than with humility." Speaking of his profession, the author said that "writing, at best, is a lonely life. . . . He does his work alone and if he is a good enough writer, he must face eternity, or the lack of it, each day. For a true writer, each book should be a new beginning where he tries again for something beyond attainment. He should always try for something that has never been done or that others have tried and failed. Then sometimes, with great luck, he will succeed."



American Swedish News Exchange

**EMPEROR HAILE SELASSIE VISITING KING GUSTAF VI ADOLF
AND QUEEN LOUISE**

The picture shows left to right: Prince Bertil, Queen Louise, Emperor Haile Selassie, King Gustaf VI Adolf, the Duchess of Harrar, Princess Sibylla, Prince Wilhelm, and the Duke of Harrar, who with his wife traveled with the Emperor.

THE EMPEROR OF ETHIOPIA, Haile Selassie I, arrived in Stockholm on November 15 for a three-day official visit. He has long been well known and highly popular in Sweden, which he visited the first time thirty years ago. In the evening of the first day King Gustaf Adolf and Queen Louise gave a gala dinner for the Emperor at the Royal Palace. The guests totaled about 150 and included many government experts, physicians, army, air force and police officers, educators, businessmen and missionaries who have served in Ethiopia. "It is not often that two countries, situated at such a great distance from each other, are so closely connected," the King said in his welcoming speech. In his answer the Emperor paid a warm tribute to the

Swedish missionaries and voiced his gratitude for the Red Cross ambulances that were sent to Ethiopia nearly two decades ago. At present, he added, there are a great many Swedish experts in Ethiopia. "I am particularly satisfied with and grateful for the achievements of the military missions, the air force and the police training centers, and for the devoted labors of your teachers."

Among the numerous gifts Emperor Haile Selassie received on his visit to Sweden were 1,300 volumes for the new Ethiopian University library in Addis Ababa. The Royal Library in Stockholm, the University Libraries in Upsala and Lund, and the City Library in Gothenburg contributed 1,200 Swedish scientific works in English, German, and French, while the Swedish

Book Publishers' Association added 123 volumes in six languages dealing with Sweden and Swedish culture. King Gustaf VI Adolf, as a personal gift, presented the Emperor with a specially illustrated copy of the Bible with his inscription. The Emperor's gifts to the city of Stockholm comprised two big elephant tusks, a handsome Ethiopian shield, and two spears.

STIG DAGERMAN, Swedish novelist and playwright, on November 4 was found dead from asphyxiation in the garage of his villa in a Stockholm suburb. The cause was carbon monoxide poisoning. He was only 31 years old. After his debut in 1945, he was regarded as the most talented and promising of Sweden's younger writers. His novel *A Burnt Child*, which appeared in 1948, was translated into English and published in New York by William Morrow. It was very favorably received by literary critics. One of his plays, *The Condemned*, is included in the third volume of *Scandinavian Plays of the 20th Century*, brought out by The American-Scandinavian Foundation and the Princeton University Press.

ANOTHER "PEACE CONGRESS," arranged by the World Peace Council, was held in Stockholm November 18-22. About 350 delegates, mostly from Communist parties in different countries, took part. The conference was more or less ignored by the Swedish democratic press, but just before it started *Dagens Nyheter*, which has the largest circulation in Sweden, made some comments. "By this time," the paper said, "we are only too familiar with these more or less well camouflaged propaganda affairs. Despite a smart direction and the assurances of credulous fellow travelers that the whole thing is completely nonpolitical, it is obvious who is the actual operator."

It is extremely unpleasant for Sweden, the paper added, that Stockholm time and again shall be picked as the site of these Communistic manifestations. "One might ask if it would not be possible in some way—for instance, by means of an official declaration—to prevent Stockholm from being repeatedly exploited for the benefit of a policy which aims at weakening and if possible undermining the Western democracy."

FRANS G. BENGTSSON, one of Sweden's most prominent writers, died in Stockholm on December 19 at the age of sixty. His writing, which included poetry and novels, reached its height in the essay form, which he pursued with unique skill and grace. A collection of his essays, *A Walk to an Ant Hill*, was translated into English and published by The American-Scandinavian Foundation. Steeped in history, antique as well as modern, he chose with preference historic figures for his subjects. Famous are his biography of King Charles XII of Sweden, in two volumes, and his sketches of Wellington, Stonewall Jackson, and others. His novel *The Long Ships*, a story of the Swedish Viking days, recently was published in New York by Alfred A. Knopf. It was warmly received by the critics.

BARON ERIK FLEMING, internationally known Swedish silversmith with many friends and followers in the United States, died in Stockholm on November 13. Born in Stockholm in 1894, he first studied architecture and painting. In 1921 he turned to the field of applied and decorative arts and founded in Stockholm the Atelier Borgila, a studio for the creation of articles in gold and silver. His pieces are found in the Metropolitan Museum in New York and in galleries throughout the world.



MODERN SCANDINAVIAN PLAYS. "The Great Highway" by August Strindberg. "Egelykke" by Kaj Munk. "Bishop Jón Arason" by Trygvi Sveinbjörnsson. "Queen Margaret of Norway" by Trygve Kielland. Liveright Publishing Corporation and The American-Scandinavian Foundation. New York. 1954. 366 pp. Price \$4.50.

This new drama collection is impressive. Each play—and there is one for each of the Scandinavian countries—is in its way a provocative statement of national character and culture. The four taken together constitute a fine study of the literary uses of history.

The first play is, quite appropriately, "The Great Highway," Strindberg's unwitting swan song and the progenitor of a curiously assorted but brilliant tradition of symbolic theater, all the way from Lagerkvist to Cocteau. On the surface it has nothing to do with history. Instead it describes the progress of the soul from the alps of idealism to the dusty, puzzling highway of humanity. It pointedly traverses seven stations, ending in a dark forest, thus reversing the more assured progress of Dante out of his *selva oscura*. The Hunter, Strindberg's extension of self, finally escapes the compounded fraud and stupidity he has known in life and spiritually reaches for the Eternal One in the rarefied atmosphere from which he set forth. And yet the play is a kind of private history, and one is treated to the somewhat disturbing spectacle of a *drame à clef* striving toward the condition of allegory. Consequently at the spark gap between the individual and the universal there is often no brilliant illumination but a dark sputter. Yet that dark sputter is Strindberg's strange and wonderful domain. And the feel of real theater is present, in the jagged vigor of Strindberg's dialogue, in such witty stage effects as the shuttlecock dancing behind the hedge and the windmills labeled Adam and Eve. In-

tended as lyric monologue and closet drama, the play's theatricality is nevertheless compelling. Arvid Paulson's experience as actor is evident in every shift and nuance of his translation.

"Egelykke," in spite of having behind it the experience of twenty-six other plays, is an unresolved work. No one would question the validity of Kaj Munk's intent, to show how physical love is sublimated into spiritual love, by focusing on an episode in the youth of Bishop Grundtvig, the churchman who founded the folk school idea in Denmark. But the Grundtvig of the play, avowedly not the Grundtvig of history, is an unlovable figure, and the play itself is an amalgam of farcical humor and spiritual moment. Am I right in suspecting that this amalgam is a peculiarly Danish affair of character? And is Munk therefore any less to blame for the play's lack of resolution? If nothing else, it is a significant experiment in the playwright's canon.

The last two plays are straight chronicle, dedicated to the portrayal of national heroes. But there is a difference, "Bishop Jón Arason" is built on the skeleton of plain and militant conflict, the church versus the state or, more correctly, home rule versus autocratic rule by a foreign power—Denmark. Bishop Arason, Iceland's last Catholic bishop and the pillar of home rule, is a fascinating portrait of a man. He has the nobility of the tragic hero and goes to his death proudly with his two stalwart sons.

"Queen Margaret of Norway" is in no way so compact, and yet it is a better play. Trygve Kielland depends on the vitality of his protagonist to hold his play together and he has nothing to worry about. The cut and thrust of his dialogue describes a measured ascent to power. The queen's growth in self-assurance and decisive action is wonderful to watch, and the portrait of the queen is nicely offset by the genre scenes in which the councillors of the realm spar for position. Except for a history of the German occupation, Kielland has written this one play only. But I should guess that he knows his Strindberg well and that "Queen Margaret" will measure up against the best of Strindberg's history plays.

Throughout, both editing and translation are admirable.

RICHARD B. VOWLES

University of Florida

THE ETERNAL SMILE AND OTHER STORIES. BY PÄR LAGERKVIST. Translated by Alan Blair, Erik Mesterton, Denys W. Harding, Carl Eric Lindin. Introduction by Richard B. Vowles. *Random House*. New York. 1954. 389 pp. \$4.50.

This volume of stories by the 1951 Nobel prize winner for literature, should attract a larger American audience than he has thus far enjoyed. Much of his work is not easily read or understood by those of us who have been brought up on the conventions of realistic or naturalistic fiction rather than on those of allegory and symbolism. It is also obscure to those unfamiliar with the background of Scandinavian experience and mythology out of which much of his imagery comes. Fortunately Professor Vowles's admirable introduction in this volume gives enough material to enable most readers to understand the stories well enough to appreciate Lagerkvist's basic ideas and literary methods.

There are, moreover, a considerable number of stories in *The Eternal Smile*, particularly the shorter ones, which need no elucidation for any sensitive reader—"Father and I," "A Hero's Death," and "Paradise," for example. One is a direct and moving tale of a boy's encounter with the terror of mystery, one an ironic comment on society, and one a fable dealing with a phase of mankind's current madness. "God's Little Travelling Salesman" is a simple and pathetic story of a man who had "no harm in him really" except for a "slovenly soul." "The Marriage Feast" is a touching story of village life contrasting what on the surface is ridiculous in the love of an aging couple with the genuine beauty which they, in spite of their callously jeering neighbors, find in it.

Some of the longer stories will seem, at least to the uninitiated reader, too episodic, crowded with symbols so varied that it is hard to relate them to any central significance, and dependent on characters and

events which are too slightly drawn to carry the symbolic meaning they seem intended to convey. The effect is sometimes that of an author with something important to say, contriving incidents and characters to represent the elements of his idea, and manipulating them in order to expound it as a philosophical essay might, without sufficient care for the demands of the story as such. Professor Vowles says truly that Lagerkvist's tales "are the creations of a mystic and seer, rather than a writer of fiction." As mystic and seer, as philosopher and thoughtful observer of life, Lagerkvist has major stature; as a writer of fiction, in some of his tales at least, he is so little the story-writer that he blurs the outlines of his thought. There can be no doubt about the importance of his ideas; there is room for doubt as to whether fiction is always the best medium for their expression.

KENNETH B. MURDOCK

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THE LONG SHIPS. BY FRANS G. BENGTSOON. Translated by Michael Meyer. *Knopf*. New York. 1954. 503 pp. Price \$4.50.

The newspaper book reviewers, who invariably go with the glamour and successfully avoid the perils of criticism by simply recounting juicy morsels of plot, thickly interlarded with the more salient adjectives in the monstrous vocabulary of indiscriminate praise, have done it again. Certainly *The Long Ships* is worth its weight in adjectives, though in plugging the book, the yea-sayers have, as usual, neglected to evaluate the author's achievements.

For the late Frans G. Bengtsson, a gentle Swede who realized that the final step to be taken in the development of the historical novel is its parody, has written that anomaly of American publishing—a good Best Seller. The saga of Orm Tostesson of the Mound in Skania is a cunning dissertation on the Viking world at the close of the tenth century, told in a narrative style adapted in part from saga literature and therefore suited to Bengtsson's use of exaggeration and understatement, often for comic effects. The book is fun because

Bengtsson's enjoyment is infectious and his humor has the authority of sound scholarship and an historical imagination that can render a sullen age articulate. A complete bibliography of his source material, including original texts in a number of languages, would reveal the lengths to which serious scholarship can go before it can be borne lightly. Thus, the real adventure of the novel is Bengtsson's artful reconstruction of fragments in a vast mosaic—the period of roughly 980-1010 A.D.—in the form of a little world of intimate and realistic dimensions.

It is pleasant to watch the Battle of Maldon develop from a chance encounter and near-engagement of Danish and Swedish fleets in the *Sund* and to realize that such determinants as gold and women, luck and revenge, strong ale and the ennui of strong men could at one time in history initiate or decide the course of great events. Bengtsson's characters are alive with the appetites and illusions of a free-roving age, and he is a master of the terse, epigrammatic sally on the human comedy in old Scandinavia:

"The Bishop read grace, King Harald having commanded him to be brief about it, and then they drank three toasts: to the honor of Christ, to the luck of King Harald, and to the return of the sun."

In his broad satire on the coming of Christianity to the heathen north, Bengtsson can convince us of the essential sanity of a world in which the Seven Deadly Sins are the cardinal virtues of a healthy, happy warrior. Indeed, the unsung hero of *The Long Ships* is no less than medieval man's omnivorous appetite for life and awesome capacity for enjoyment. Despite the long catalogue of grunts and groans from Maldon to Constantinople, of galley whips and clipped ears and rolling heads, one is disconcertingly aware of Bengtsson's approval—and our own. Read his delightful essay, "The Long-haired Merovingians," in *A Walk to an Ant Hill*, published by the Foundation in 1951. Then you will appreciate what he is about when you take up *The Long Ships*. The nearest approach to Bengtsson's humor in the United States

can be found in the cartoons of Charles Addams.

Frans Bengtsson was a remarkable writer, linguist and historian, a man of great learning and insatiable curiosity. In *A Walk to an Ant Hill* his interests range from medieval *grotesquerie* to Stonewall Jackson. He has translated Icelandic prose and verse, the *Chanson de Roland*, François Villon, *Paradise Lost* and (of all people) Thomas Hardy. Before his recent death he had secured for himself a permanent place in Swedish letters.

ROBERT A. HUNTER

THE GROWTH OF SCANDINAVIAN LAW. BY LESTER BERNHARDT ORFIELD. *University of Pennsylvania Press for Temple University Publications*. Philadelphia. 1953. 363 pp. Price \$8.50.

An enthusiastic welcome is extended in these columns to Professor Orfield's massive survey of the development of the law in Denmark, Iceland, Norway, and Sweden. The author, who is Professor of Law in Indiana University, has gathered together a vast amount of fact and theory and has achieved through careful and judicious selection an informative and solid volume. In spite of the great diversity of the material, it is presented in ordered perspective and is well documented, all of which will serve to make the book extremely useful to both members of the legal profession and students of jurisprudence, comparative law, and legal philosophy and history.

There is no doubt that Scandinavian law has been a somewhat neglected field of study in America, and the readily available literature on the subject has been at a very minimum; however, the present work will in large measure fill this gap and will, in addition, provide sources of comparison between the law of each of the Scandinavian countries and with that of the U. S. A. Professor Orfield has indeed performed an invaluable service in completing the formidable task of writing this book, which Dr. Benjamin Boyer of Temple University Law School in his Foreword calls, "a unique and pioneer contribution to American legal literature."

The treatise is divided into four compact sections, one each for the four Scandinavian nations. In preliminary chapters Dr. Orfield examines the growth of the law and the rise of legal institutions in each country in the general setting of its history and its political and economic development, while he also devotes much space to surveys of the international relations of each state. Their legislative and judicial systems, both past and present, are dealt with in detail, as is the growth of the law in many special fields, as f. inst., public law, criminal law, civil procedure, education, religion, and the sphere of perhaps the greatest interest and significance to Americans, that of social legislation. The very special roles played in Scandinavia by precedent, custom, and case law are well brought out, as are the efforts spanning a great many years to achieve uniform Scandinavian laws through an Inter-Parliamentary Union, law commissions, and jurists' conventions. Throughout the book the evolution of the law and its attendant institutions is skillfully traced, and the reader is left with a picture of four societies built on solid legal foundations, with the law and respect for the individual the warp and the woof of the social fabric.

One criticism which might be leveled at this work is that quite frequently, perhaps due to the great wealth of material, many factual statements and much historical information have merely been strung together in whole series of terse sentences without interpretative putty, this being particularly evident in the chapters on "International Relations." The undersigned would also have liked to have seen references to the administration of law in Greenland in this book. Moreover, it is a pity that it was written prior to the ratification of the new Danish Constitution and also before the introduction of the new Norwegian electoral system.

The author has appended an excellent and very extensive bibliography which will allow readers to pursue their special interests. One regrets, however, to report that the bibliography would have benefited considerably by more accurate proof-reading.

ERIK J. FRIIS

MOONSCAPE. By MIKA WALTARI. Translated by Naomi Walford. Putnam. 1954. 310 pp. Price \$3.50.

THE WAY OF THE FOUR WINDS. By YRJÖ KOKKO. Translated by Naomi Walford. Putnam. 1954. 286 pp. Ill. Price \$5.00.

The house of Putnam has imported from Finland two novels that have already been translated into several European languages. Both are turned into English with consummate skill by Naomi Walford. In style and social philosophy they are very different. *Moonscape* is a taciturn, ironical, closely clipped allegory of white-color life. It is the sort of book that hardened young readers of today applaud. *Four Winds*, on the other hand, lives close to primitive natural environment, and its descriptive prose would have delighted lyrical readers of the Victorian Age.

Moonscape is the first novelette in the volume of short stories which bears its name. The chief characters are a boy and a girl of the middle class. They are mentally at war with their own pietistic families and the embattled world in general. Both boy and girl are uncertain as to their own careers and the existence even of God. Their passion for each other is only a token until it is too late. In the end the girl is suspected of murder; she is now a television actress married to a tycoon. The youth, a one-armed war veteran, changes his profession of theology for archaeology, in search of an age when men were more rational.

The last story in this book—"Before the Twilight of the Gods"—describes the magnificent bestiality of a Nazi palace toward the end of World War II.

Four Winds transports us to the Lapland of northern Finland. The author knows his Lapps, for he is a scientist who spent five years in Lapland just tracking down the rare singing swan until he found and photographed the breeding places of that shyest of birds. The Lapps are a happy people; they live on their herds of reindeer and keep aloof from the nervous tension of modern civilization. There are only thirty thousand Lapps, but they occupy the northern limits of four countries—Norway, Sweden, Finland, and Russia.

Many books have been written about the Lapps, and the five most important are perhaps: *Lapponia*, by Johannes Schefferus (1674); *Muittalos Samid Birra*, by the Swedish Lapp and champion wolf slayer Johan Turi (1910); *Lappisk Ordbok*, by Konrad Nielsen (1932); *The Lapps*, by Björn Collinder (1949); and now (1954) *The Way of the Four Winds*.

This authentic novel portrays the mind of the gracious Lappish folk, as well as the Arctic flowers and the gentle beasts with which they live. The author makes no guesses as to whence the Lapps came or when they cast off their own language and adopted a Finno-Ugrian speech. Anthropologically they are as different in their wizened stature from their Scandinavian and Finnish neighbors and other outlanders as are the Eskimos from the Danes. To the Lapp (as to Fridtjof Nansen!) all living things, animal or vegetable, have personal souls, and even the rocks used to be gods. Lappish knowledge of every bird and beast is very intimate. Mr. Kokko devotes a fascinating paragraph to the golden plover, introduced almost as a human character, or to the capercaillie.

Take one descriptive paragraph: "*Heh Heh He'eh!* The ptarmigan had flown up on to its lookout stone to watch the sunset, but its laugh sounded like that of a troll of darkness exulting in triumph over the light of summer or racing with the shadows of the hillside."

The photographs of flowers and beasts, like the text of this very unique novel, are the work of Mr. Kokko. His portrait of the Lapp boy Jouni is one of the most intimate and character-revealing of all illustrations from Lapponia.

H. G. L.

OSLO INTRIGUE. BY HELEN ASTRUP AND B. L. JACOT. McGraw-Hill Book Company, Inc. New York. 1954. 237 pp. Ill. Price \$3.50.

"A Woman's Memoir of the Norwegian Resistance" is the subtitle of this excellent account of life in Norway under the heel of the German occupation. Mrs. Astrup is English by birth but was married to a Norwegian sea-captain, who went down

with his ship while on convoy in the very beginning of the war, even before the Germans overran Norway. Although a widow with a little girl, Kirsti, to look after, she chose to stay on in Oslo in the apartment where she and her husband had been so happy, and through one of his friends, Nils Berg, became a member of the Underground. Her book is dedicated to Nils, "a gray-eyed heavy lumbering man, a real son of Oslo.—Nils had no culture to speak of. I do not think he had ever read any book for pleasure. Yet he was possessed of sound common sense of the sort that makes living much easier.—In addition to all his sterling qualities and his doglike fidelity—(he) had the most useful attribute of being able to fix almost anything at all."

Her first job, the distribution of the Resistance newssheet, must have seemed to her rather tame in the light of her later assignments. One was to accompany a coffin, in which a mother and child were being smuggled into Sweden. When the truck in which they were riding was temporarily commandeered by the Germans, the reader will feel almost as unnerved as Mrs. Astrup, while waiting in the company of an unpleasantly amorous German sergeant for the truck to return.

Her most hair-raising experience occurred when she unwittingly became involved with a Nazi gold smuggler. This episode has all the elements of a first-class thriller, and will send more chills up the spine than most "who-dunnits" can possibly muster. And in the end she and her daughter had to escape after the Germans had identified her, an escape no less exciting for all the reader's knowledge that she lived to tell the tale.

Aside from the vicarious thrill to be derived from the exploits that make up her story, there is more to it than that. She herself emerges as the sort of person one would like to have for a friend—attractive, courageous, and with a quiet sense of humor that never deserts her. When her co-author, B. L. Jacot, was urging her to write the book, she exclaimed, "But it would have to be something that people would want to read." She needn't have worried—*Oslo Intrigue* is exactly that.

RUTH L. SHERWOOD

NORWEGIAN-AMERICAN STUDIES AND RECORDS. VOLUME XVIII. *Norwegian-American Historical Association*. Northfield, Minn. 1954. 252 pp. Price \$2.50.

To each volume of the *Studies and Records* published by the Norwegian-American Historical Association is appended a list of all previous publications and their entire contents,—a list which by now has grown to become a very useful index to a sizable body of information and research regarding Norwegians in America. The eighteenth volume of the *Norwegian-American Studies and Records*, recently published, adds to this impressive storehouse of knowledge as it, in no lesser degree than its predecessors, contains a number of both interesting and valuable essays and articles. The breadth and scope of Norwegian immigration, as well as its wide geographical distribution, are evidenced by the diversity of contributions to this volume, ranging from an investigation of court records in upper New York State to a study of Norwegian settlements in the Rockies.

Dr. Einar Haugen's essay on "Norwegian Migration to America" has been reprinted from his book *The Norwegian Language in America* but is certainly worthy of a second hearing in the present volume, which also through the inclusion of a chapter on "Early Norwegian Settlers in the Rockies" presents a preview of Professor Kenneth Bjork's forthcoming book on the pioneers in the Mountain States and the Far West. Professor Richard Canuteson has broken new ground with his investigations of local records in the Kendall region in New York State in order to obtain further information about the "Sloop Folk" who first settled there in 1825; but in this case, as in so many others, it is indeed unfortunate that the sources proved to be somewhat more barren than one had reason to hope and expect.

Two outstanding Norwegian-American personalities are the subjects of fine biographical essays in this issue of the *Studies*: Professor Rasmus B. Anderson and the author Peer Strømme. The essay on the inimitable and versatile Anderson has been written by Professor Paul Knaplund, while Professor Gerald Thorson places Strømme

in his contemporary setting in an article which will be part of a book on the development of the Norwegian-American novel. —The science of sociology also makes a contribution to the present volume of the *Studies*, and it will no doubt continue to be enlisted in the task of investigating the immigrants' way of life. Dr. Peter A. Munch of the University of North Dakota has made an excellent sociological survey of "Segregation and Assimilation of Norwegian Settlements in Wisconsin," which makes one wish that similar researches may be carried out in other Norwegian-American districts.

A comprehensive list of Norwegian-American "bygdelags" and their activities has been compiled by Jacob Hodnefield, who tells something about the origin and history of each one and records their publications, if any. This survey will indeed dispel any doubt that the "bygdelags," by bringing together people from the same districts in Norway, are important manifestations of the Norwegian-American's local pride and his desire for a sense of belonging; a few score of these organizations have flourished throughout the United States, for the most part in the Middle West since the beginning of this century, but they now seem to be on the decline.—Mr. Hodnefield's regular list of "Recent Publications," while being valuable for what it does contain, unfortunately leaves one with the impression that few periodicals outside the West and Middle West have been consulted.

ERIK J. FRIIS

CASTLES AND MANORS. Pictures by Sigvart Werner, Text by Therkel Mathiasen. *Berlingske Forlag*. Copenhagen. 1954. Ill. 96 pp. Price Kr. 9.75.

This lovely book is a protest against the Danish rule of the first half of our century which has tried to disintegrate the old feudal private castles in supposedly following the philosophy of Grundtvig that few Danes should be too rich and still fewer too poor!

The gold dollars of tourist traffic alone should be sufficient to preserve these seventy "moated granges." To me, one of thousands of tourists from America, these romantic

little castles seem almost as important as the noble hospitals, the schools, the old folks' homes, and the spacious workingmen's co-operative apartments that Social Denmark has erected in recent years. For they are tokens of the high Danish civilization of six centuries past.

In one case—an old castle in Jutland owned by the same family for centuries—the land and castle were deeded over to the State, but the owners sold the historic contents abroad in several lands. Now the State has installed the trained son of another noble family there as curator and is endeavoring to buy back the old furniture and oil portraits.

Happily, it is not yet quite too late. Whereas many of these little castles have been abandoned by the discouraged owners or converted into schools or hospitals, some energetic grandsons of the old families, by studying scientific agriculture and forestry in America, have been able, despite confiscatory legislation, to restore the old manors.

A tour of these picturesque castles in their protective forests, if guided by a young Danish historian, is as rewarding as a tour of the chateaux of Touraine.

H. G. L.

THE GOOD-LUCK TREE. WRITTEN AND ILLUSTRATED BY HEDVIG COLLIN. *The Viking Press*, New York, 1954. 127 pp. Price \$2.50.

The Good-Luck Tree is the story of three jolly Danish girls who dream of having a secret hideaway which they can use as a studio and enjoy all to themselves. While on a hiking-trip from Copenhagen one Sunday, they discover the perfect site for their enterprise, and thereupon set about to find ways in which to raise money and obtain materials to make their dream come true. The reader will hardly be surprised to learn that they are eminently successful in their efforts, and the climax of the story is a house-raising festival, where all the friends who have offered a helping hand, come to celebrate the girls' achievement. Many good times are obviously going to take place by the Good-Luck Tree, a symbol planted by the trio the very day they found the property.

Miss Collin's black-and-white illustrations

add flavor to her story, which although lacking perhaps in spice, is undeniably good wholesome reading for young teen-agers.

RUTH L. SHERWOOD

SKRIFT I SAND. BY CARL SØYLAND. *Gyldendal Norsk Forlag*, Oslo, 1954. 291 pp. Price \$4.25.

It is only occasionally that the columns of *The Review* are devoted to full-length comments on books not printed in English; consequently, when a book published in any one of the Scandinavian languages is reviewed, it ought to be of far more than ordinary interest to our readers. And there is no doubt that this is the case with the book here under consideration.

Skrift i sand ("Writing in Sand") is a collection of essays and articles by the editor of *Nordisk Tidende*, the Norwegian language weekly published in New York. Largely based on interviews, the author's own experiences, and extensive travels, many or most of these "epistles" have been adapted from articles that first appeared in *Nordisk Tidende*, but none has lost its original freshness and immediate appeal. The pieces include tales about well known personages as well as the common garden variety of human beings, and accounts of adventure and both good and ill fortune, always interspersed with philosophical musings and a sense of humor. The device of inserting autobiographical "mellomspill" between the chapters serves very effectively to cement them together, and the sum total is indeed a rich conglomerate of Norwegian-Americanana and a splendid sampling of the way of life and the achievements of Americans from Norway. Indirectly the book will also make the reader aware of the many contributions of the author himself to the increase, both in strength and frequency, of the alternating cultural currents between the United States and Norway.

But above all, the collection makes absorbing reading and truly deserves a wide audience among the Norwegian-reading public. The only fault with the book seems to be that it leaves the reader in an "Oliver Twist frame of mind," asking for more.

ERIK J. FRIIS

AN ECONOMIC HISTORY OF SWEDEN

By **ELI F. HECKSCHER**

Translated by **GÖRAN OHLIN**

This brief, clear book is the first publication in English of the late, great Eli F. Heckscher's one-volume condensation of his widely-respected four-volume *Sveriges Ekonomiska Historia*. Heckscher gives a comprehensive picture of Sweden's economic development from the Middle Ages to World War II: land distribution, agrarian reforms, growth of cities, social structure, foreign influence and immigration, industrial development, population growth, cooperatives, and the rise of the labor movement. Illustrated with maps, charts, and graphs. \$5.00

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BOOK NOTES

Viking Times to Modern by Eric Fleisher and Jörgen Weibull is a splendid survey of Swedish exploration and settlement in America and of the growth of trade and shipping between Sweden and the U. S. The long history of peaceful Swedish-American relations is presented here by two young historians in a well-balanced and attractive book which is made more so by a wide selection of fine illustrations. (University of Minnesota Press. 1954. 115 pp. Price \$4.50.) A Swedish edition under the title *Sverige-Nordamerika. Från upptäcktsfärd till linjefart* was issued by Almqvist & Wiksell in Stockholm in 1953.

Adventure, hardships, and loneliness are the ingredients of the story which Christiane Ritter tells in *A Woman in the Polar Night*. (Dutton. 1954. 223 pp. Price \$3.00.) Of Austrian birth, Mrs. Ritter went with her husband to Spitsbergen where they spent a year in the desolate northern reaches of the island of West Spitsbergen, hunting and trapping, with home being a tarpaulin-covered hut sixty miles from the

nearest neighbor. The book is translated from the German by Jane Degras and features a number of lively illustrations by the author. Readers will, however, take exception to the statement on the jacket that the author "is one of the few civilized women who have ever braved the rigors of the Arctic."

"Inspiring" is the word for *October '43* by Aage Bertelsen, recently published by G. P. Putnam's Sons. (1953. 246 pp. Price \$3.00.) The author tells about the hectic days in the month of October, 1943, when a group of Danes through their concerted efforts managed to save the Jewish population of the country from complete annihilation by the Nazis. Aage Bertelsen, who is headmaster of one of Denmark's largest grammar schools, overnight became the leader of this enterprise, which succeeded in spiriting 6000 Jews out of Denmark under the very noses of the Germans. The book is written with great warmth, feeling, and humor, and has a Foreword by Sholem Asch. It has been expertly translated by Milly Lindholm and Willy Agtby.

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One of the most thrilling maritime adventures of World War II is retold in *Flight from Dakar* by Eiliv Hauge and Vera Hartmann. (Dutton, 1954. 200 pp. Price \$3.75.) The account of how the Norwegian freighter *Lidvard* escaped from the port of Dakar, where she had been interned by the Vichy French, makes a whale of a story, which has been rendered into English by F. H. Lyon. The many splendid photographs add to the attraction of this book.

Aschehoug & Co. in Oslo has recently published a new and revised two-volume edition of Halvdan Koht's great biography of Henrik Ibsen. Entitled *Henrik Ibsen—Eit Diktarliv*, the work includes much new material and is bound to be for a long time to come the standard work on Norway's great dramatist. The English edition of the Norwegian original was published by The American-Scandinavian Foundation in 1931 but unhappily is now out of print.

West Norway and Its Fjords by Commander Frank Noel Stagg tells the fascinating story of the city of Bergen and its surrounding provinces. The proud history of Bergen and the descriptions of the fjord country make absorbing reading for the armchair traveler and the tourist alike; moreover, the many well-chosen illustrations serve as the perfect complement to the text. It might have been expected, however, that the city of Stavanger and the province of Rogaland would have been included in a work bearing this title. This book appears as the sequel to the same author's *North Norway: A History and The Heart of Norway*, and is published in England by George Allen & Unwin and in the U. S. by the Macmillan Company. (1954. 245 pp. Price \$4.25.)

The Foster Brothers (John Day Company, 1954. 310 pp. Price \$3.95) is a novel by Edward Frankland of Westmorland recounting the forays of two Icelanders in England in the year 1002. One foster brother is a ruthless viking, the other a youth who is ambitious but too shy and humane to succeed in a "reign of plunder." In his introduction to this book the great

historian Arnold J. Toynbee indicates that its purpose is to reveal these pagan personalities as really cruel and sadistic as men are today when divested of the glamour given heroes of the literature of the Heroic Age, when murder was condoned by law and custom, provided the motive was revenge.

Yet one sighs in this exciting twentieth-century narrative for the eloquence and the understatement, for the sharply defined characterizations, for the sensitive silences of the old Icelandic sagas. An Icelandic saga would never have recorded the lurid details of a night in a harlot's cabin on the Orkneys, so necessary to popularize a novel of today.

The new 1955 Edition of *Dansk Nytaar* was published last November by the Lutheran Publishing House, Blair, Nebraska. This is the second volume of this well-known Danish-American annual under its new name, but it continues the long tradition of *Dansk Almanak* in bringing its readers a wealth of fine articles, stories, and poems, all in Danish. The editor of the book is Dr. Paul C. Nyholm. (180 pp. Ill. Price \$1.00.)

Cattle Boat Mygghavet by Andrew Swanson is an unusual, and at times ribald, tale about life aboard ship,—one of the cattle boats of an earlier era. The author, who is a former Chief Engineer, has applied his very own "tongue in the cheek" touch and drawn on his many experiences to write a lively book filled to the brim with entertaining episodes. (Comet Press, 1954. 253 pp. Price \$4.00.)

A Swedish Reader, by P. Brandberg and R. J. McClean. (John de Graff, New York, 74 pp. \$2.00) is compiled by two instructors in Swedish at the University of London. Swedish language studies are becoming almost as popular in England as in America. This reader assumes knowledge of Swedish grammar and vocabulary, but footnotes disentangle obscure passages. All the great Swedish novelists are represented in these selections.

Gudmund Hatt, past professor of human geography in the University of Copenhagen, who spent the years 1914 and 1915 in the United States studying American ethnology as Fellow of The American-Scandinavian Foundation, is part author of *Plough and Pasture: The Early History of Farming*, published by Schuman. It is an account of farming in those parts of the world where European methods are not practiced.

Probably the most attractive of the many books about Sweden in English is *Sweden in Profiles*, published by the Swedish Institute and Medén's Förlag in Stockholm. The brilliant photographer Lennart Nilsson wins new laurels with his full page portraits of Swedish royalty, politicians, authors, tycoons, and leaders in almost every field of endeavor. Gustaf Näsström and others have supplied the text for this unique and informative volume. Here indeed is Sweden as only the eye of the microscope can see it!

Doubleday & Company, Inc. of Garden City, N.Y. has issued a Kierkegaard volume in paper covers, containing *Fear and Trembling* and *The Sickness Unto Death*, as one of its series of Anchor Books. The translation is by Walter Lowrie, who has also supplied the volume with an introduction and notes. (278 pp. Price 85 cents, in Canada \$1.00).

Greenland—Fish and Wild Life Guide is an illustrated pamphlet published by Caribou Press for Nord Company, P.O. Box 92, Forest Hills, N.Y. (16 pp. Price 75 cents).

"Life can be transformed into a highland of the soul." The optimistic essays in Victor E. Beck's new book *The Ceaseless Quest* (Augustana Book Concern, 1954, 86 pp. \$1.75) tell us how to transform ourselves. This book is prose, following four volumes of poetry by the same author.

A very attractive anniversary publication was issued by the Norwegian Club of New York on the occasion of its fiftieth birthday last autumn. Under the editorship of Bent Vanberg, the book includes a short history of the club and various articles dealing with the "Club Background."

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Scandinavia in U.S.A. is the name of the 1955 Edition of the former *Scandinavian What-Who-Where in Greater New York*, published and edited by Arthur Gomsrud, E. Norwalk, Conn. This very useful and handy directory contains a wealth of information about Danish, Finnish, Icelandic, Norwegian, and Swedish societies and institutions, trade and shipping organizations, press, travel agencies, and Government offices in America. Also included is a "Condensed Visitor's Guide to New York City." (80 pp. Price 50 cents.)

Four and Forty, by the canny Scotsman Sir Alexander Gray (Thomas Nelson and Sons, Edinburgh, 1954. 184 pp. Price 12/6) is a unique and whimsical performance. Here forty-four Danish ballads are rendered into "Scots." Four lines from "Agnete and the Merman" give the key to his engaging translation:

"Up frae the sea the merman made
A path to the Kirk-door, straicht
and braid.
As he gaed up the Kirk, the saints
ane and a'
Turned themselves roond and faced
the wa'."

U. S. A.—Samfund og Politik is an up-to-the-minute survey, in Danish, of social and political conditions in America. Compact and informative, this little book provides excellent background reading for students and others who want much more than a nodding acquaintance with contemporary affairs in the United States. The author is Johannes Laursen, who is associated with the Danish Information Office in New York. Published by Forlaget Fremad in Copenhagen, the book appears as Number 67 in the series of informative handbooks published under the collective name "Kultur og Videnskab" and sponsored by Studenter-samfundets Oplysningsforening. (159 pp. 1954. Price 6 kroner.)

"The Swedish Students' Image of the United States" was one of the many worthwhile contributions to *America Through Foreign Eyes*, the September 1954 issue of *The Annals of The American Academy of Political and Social Science*.

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Detroit Scandinavian Symphony Celebrates Silver Anniversary

One of the nation's unique symphonic organizations, the Scandinavian Symphony Orchestra of Detroit, has this season been marking the 25th anniversary of its existence. The official anniversary concert took place on February 5 at the Scottish Rite Cathedral of Detroit's Masonic Temple with the American-Scandinavian Foundation fellow, Claus Bahnson, as soloist in Grieg's *Piano Concerto*. Conductor Henri Nosco also programmed the charming *Pastoral Suite* by Lars-Erik Larsson of Sweden. Other numbers included Hans Kindler's orchestral transcription of a Frescobaldi cantata, *The White Peacock* by the American composer, Charles T. Griffes, and the Tchaikovsky *Fifth Symphony*.

It was a Danish-American amateur musician, Maurice M. Sørensen, who provided the stimulus for the establishment of the Scandinavian Symphony—this as a result of his experience conducting local choral and instrumental groups and with musical gatherings of fellow Scandinavians at his own home. Starting from very modest beginnings, the orchestra now numbers sixty-five players in all.

From its first season, 1930-31, through the present 1954-55 period, the Scandinavian Symphony has built up a record of notable accomplishment on behalf of musical interchange between the U.S.A. and the Nordic countries. Thanks, in large measure, to the financial aid of its many supporters in Detroit, the Orchestra has built up its own very sizeable library of contemporary Scandinavian compositions. Its soloists have included such eminent figures in Scandinavian-American musical life as Lauritz Melchior, Göta Ljungberg, Edith Oldrup, Sigurd Björling, Gunnar Hahn, Solveig Lunde, Grant Johannesen, Sylvia Aarnio, Erling Bengtsson, Kim Borg, and Emil Telmányi. Other internationally famed soloists who have appeared with the Scandinavian Symphony have been Paul Doktor,

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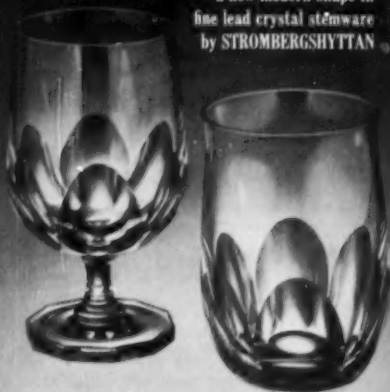
Courses for undergraduates and graduates in Scandinavian literature, history, and sociology will be offered by these leading experts: P. M. Mitchell, University of Kansas; P. A. Munch, University of North Dakota; Lawrence O. Carlson, University of Wisconsin. Scholarships are available for qualified students.

For further information write to: **Department of Scandinavian Studies, University of Wisconsin, Madison 6, Wisconsin.**

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Mischa Mischakoff, Georges Miquelle and Percy Grainger. Outstanding among its guest conductors have been Tauno Hanikainen, presently musical director of the Helsinki City Orchestra, and Dr. Howard Hanson, noted composer, conductor, and director of the Eastman School of Music in Rochester. Most notable highlight in the history of the Scandinavian Symphony was its tour through the Scandinavian countries during the spring and summer of 1950—a project which proved to be a notable success in every way.

Sizing up even these generalized facts, it is significant to note that the personnel of the Scandinavian Symphony Orchestra of Detroit, save for its conductor, Henri Nosco, consists entirely of amateurs. It is to the everlasting credit of John Soderberg, President of the Scandinavian Symphony Society, and his colleagues that this orchestra has not only built up such a fine record of accomplishment, but has maintained a standard of performance on a par with most established professional groups of its kind.

As the major project for this, its 25th anniversary season, Detroit's Scandinavian Symphony Orchestra is undertaking construction of a beautifully designed new concert hall, Scandia House. A special 25th anniversary brochure has been prepared by the Scandinavian Symphony, and is available on sale through the Scandinavian Symphony Society, 18285 Redfern Avenue, Detroit 19, Michigan.

Scandinavian musical activity in and around the New York area has been highlighted by the solo appearances of two gifted Danish artists, both of them first coming to this country under ASF auspices. Ellen Gilberg was featured on January 4 with New York's National Orchestral Association, Leon Barzin conducting, in the first New York performance of the *Piano Concerto* by the Danish composer, Svend Eric Tarp. Mr. Tarp's *Comedy Overture No. 2* opened the program; and Miss Gilberg was also heard in Mozart's *C minor Piano Concerto* (K 491).

Alice Christensen, who has been in this country for the past two seasons under an ASF fellowship, made her formal New York concert debut at Town Hall on February

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New recordings of contemporary and classic works from the Scandinavian repertoire continue to be issued on American long playing discs. By far the most notable is the sheaf of Carl Nielsen masterpieces issued under the London firr label—including that master's *Fifth Symphony*, *Flute Concerto*, *Clarinet Concerto*, excerpts from the opera *Maskerade*, *Three Motets* for a cappella choir, and his last great masterpiece for organ, *Commotio*. From the MGM label comes a reading by Menahem Pressler of Edvard Grieg's youthful *E minor Piano Sonata*, op. 7, coupled with Grieg's finest solo piano work, the *Ballade in G minor*, op. 24.

The Music Center has been the recipient of two major donations from London Records and Mercury Records respectively. Both firms have generously presented the Music Center with their complete long playing repertoire of Scandinavian music. Last, but not least, mention should be made of a long playing record of unusual interest received from Discofil in Sweden—consisting of two works by the grand old man of Swedish music, Hugo Alfvén—his famous *Swedish Rhapsody*, *Midsummer Vigil*, and excerpts from his ballet, *The Mountain King*. The composer himself conducts what we feel to be truly definitive recorded performances. The Music Center is currently bringing its good offices to bear to make this and further recordings by this firm available in the U.S.A. on American record labels.

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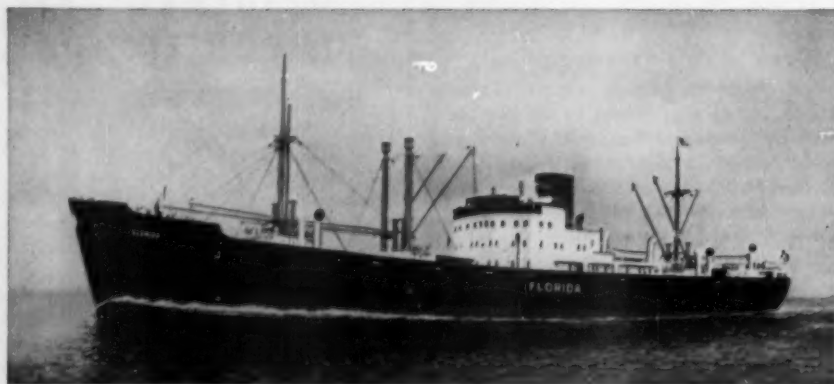
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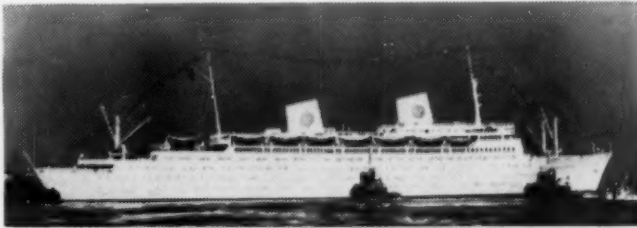
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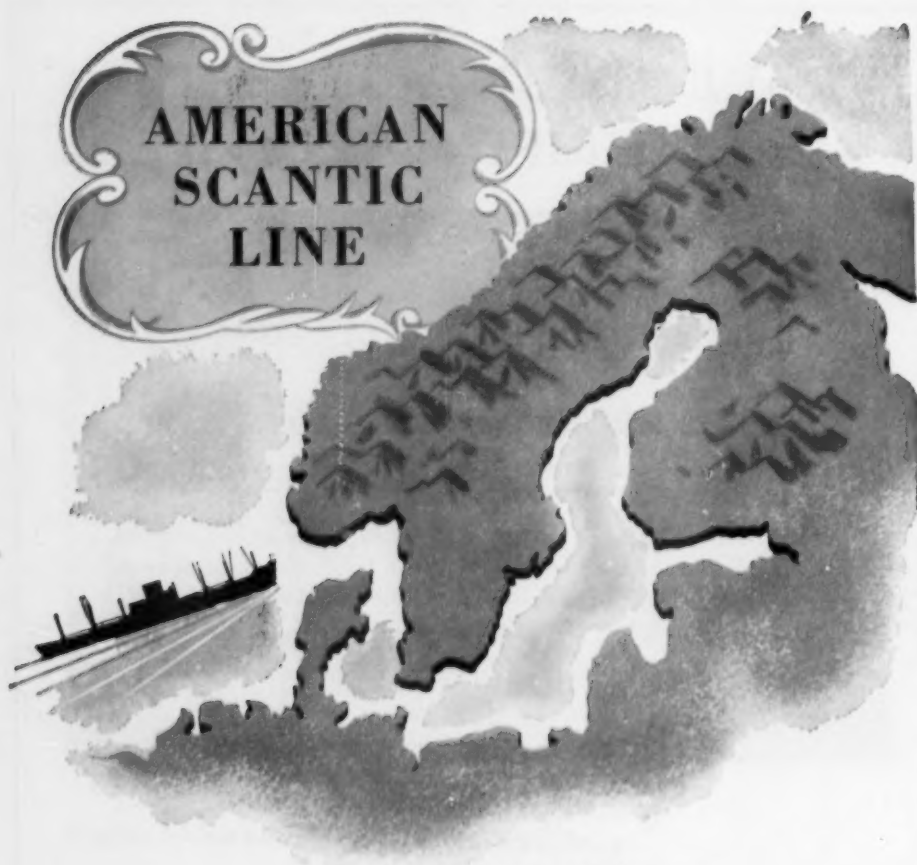
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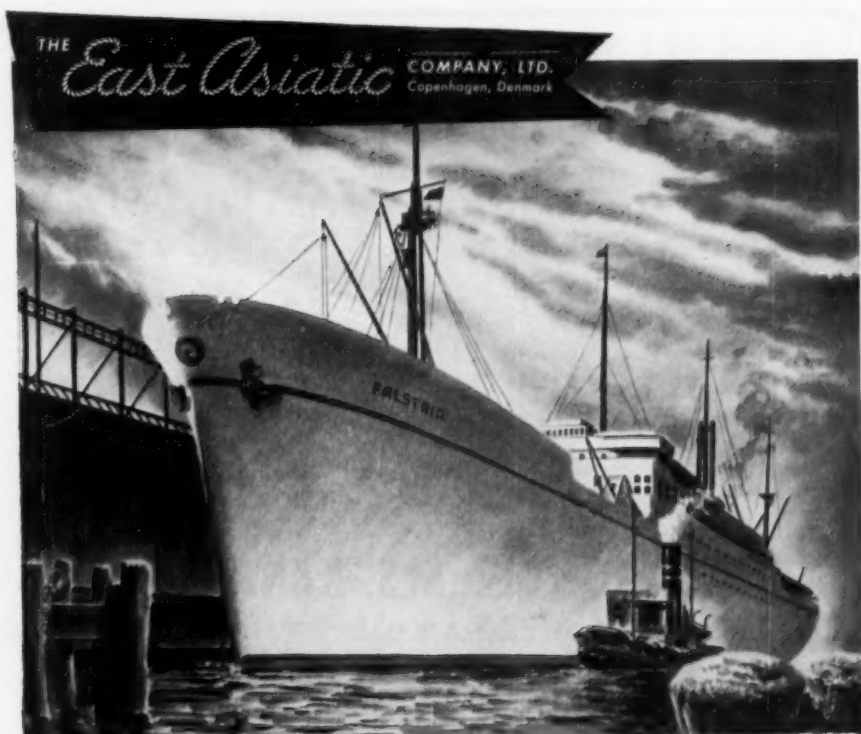
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